A Method for Pipe Organ

in two Volumes

Vol. II

by

Clarence Eddy

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A METHOD FOR PIPE ORGAN

BY

CLARENCE EDDY

A SERIES OF ONE HUNDRED GRADED LESSONS IN TWO VOLUMES

VOL. II

PRICE, $3.00 EACH, NET

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Preface

These one hundred lessons for the organ are designed especially for students who have already acquired a sound knowledge of the rudiments of music, and who are familiar with the key signatures, the construction of major and minor scales, elementary harmony, etc., and who have obtained facility in playing all the major, minor, and chromatic scales, etc., upon the pianoforte—in other words, a mastery of finger technic covered by the third or fourth grades of pianoforte playing, without which it would be impossible to develop any great degree of skill upon the organ.

In these lessons considerable space has been allotted to the use of both feet in *pedal-playing*, the correct position of the pupil at the organ, the height of the bench, etc., the free and independent use of both feet in playing the pedals, the employment of both toe and heel, the various kinds of touch, and the paramount importance of *a perfect legato*. The combination of pedal and manual playing is then taken up, and a study of rhythm, accentuation and phrasing is given particular attention.

A table and description of the various stops and mechanical accessories to be found in the most modern organs will be seen, together with numerous examples connected with the selection and use of those stops, couplers, etc. The proper management of the swell pedals, the use and abuse of the tremulant, and the different methods employed for playing with expression.

Practical examples are given in hymn-tune playing, trio playing, etc., dignity of style, taste in registration, the means for obtaining the greatest variety of effects upon the organ, as contrasted with those employed upon the pianoforte.

Unusual attention has been paid to the important subject of phrasing, and many practical illustrations are given.

In connection with, and immediately following, the above *Method for the Pipe Organ*, there will shortly appear *Standard Compositions for the Organ, with Special Interpretative Annotations by Clarence Eddy*, in two, or more volumes.

These compositions will be analyzed and minutely fingered, pedaled and phrased, with their appropriate registration, various marks of expression, and the proper metronomic indications.

CLARENCE EDDY.

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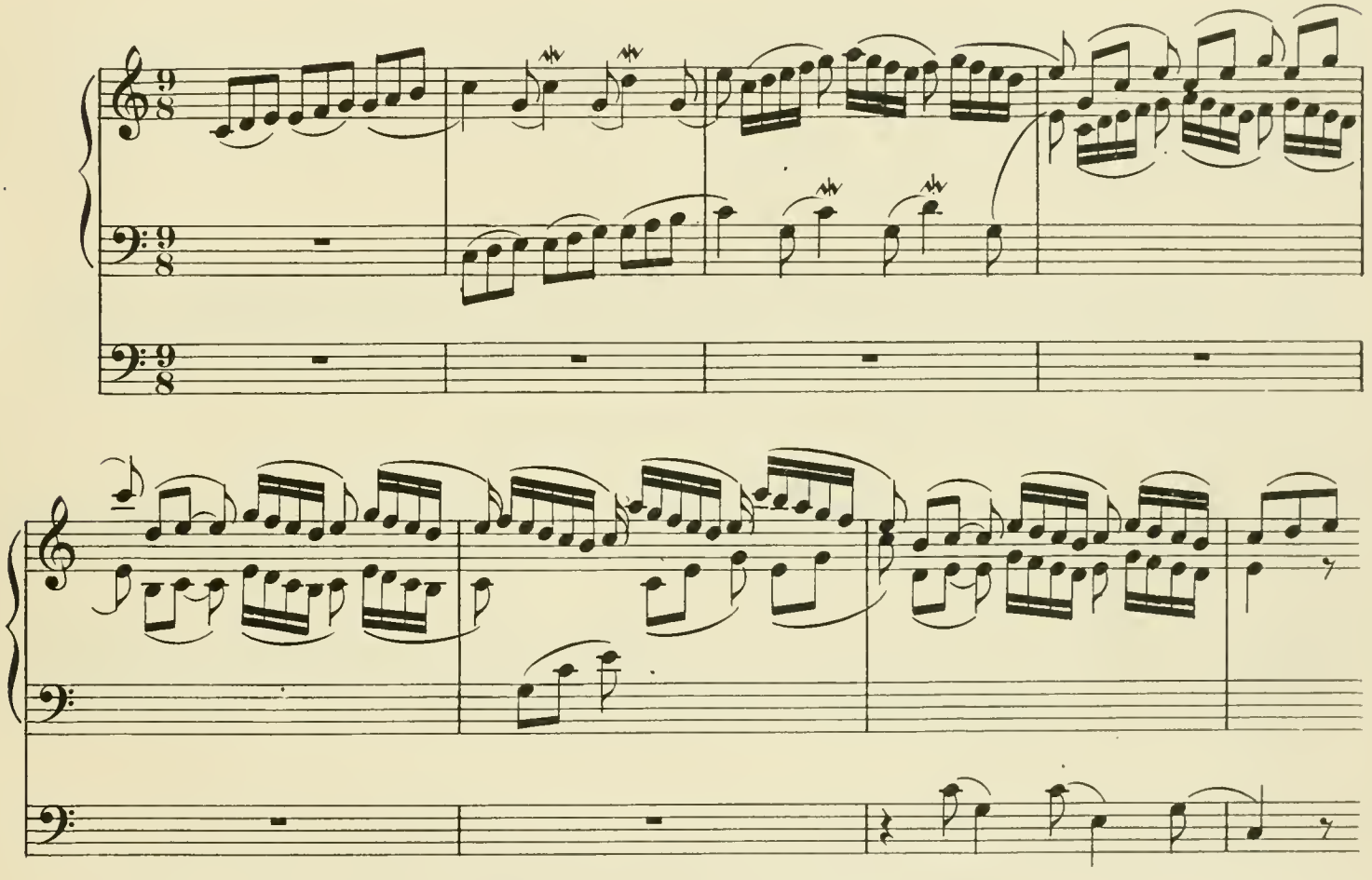
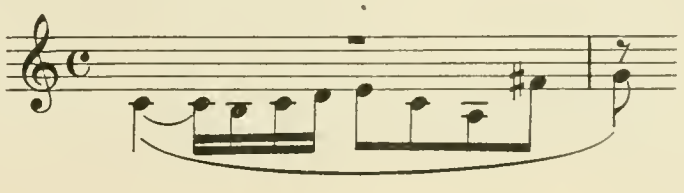
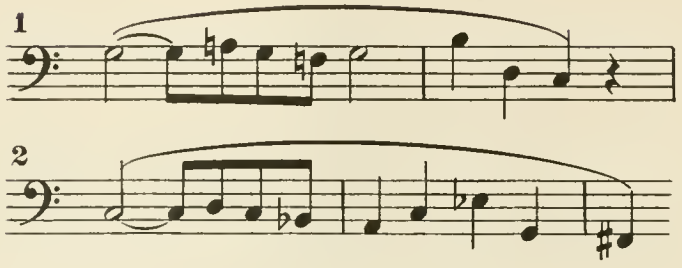
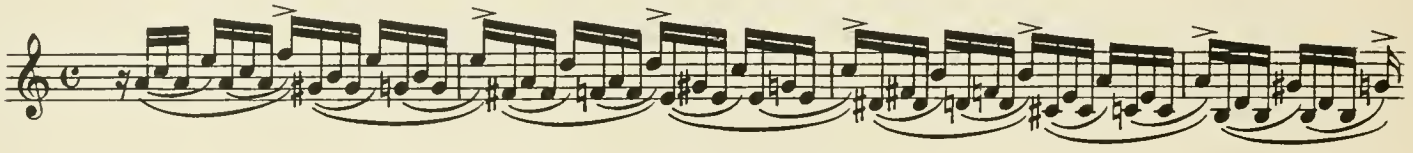
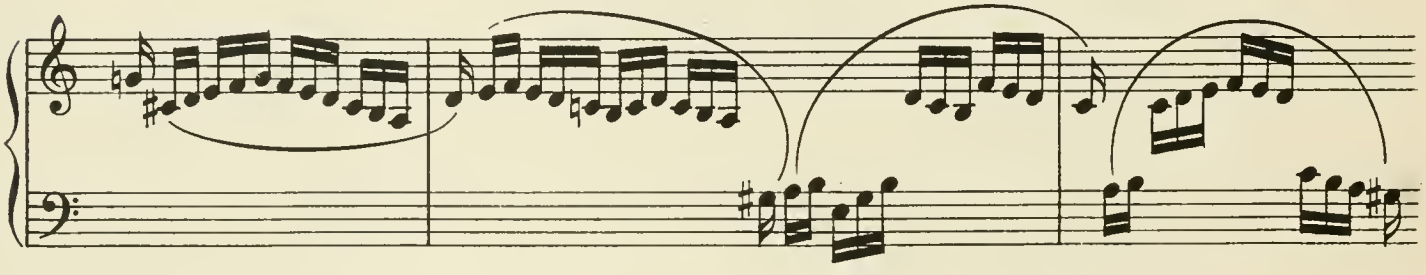
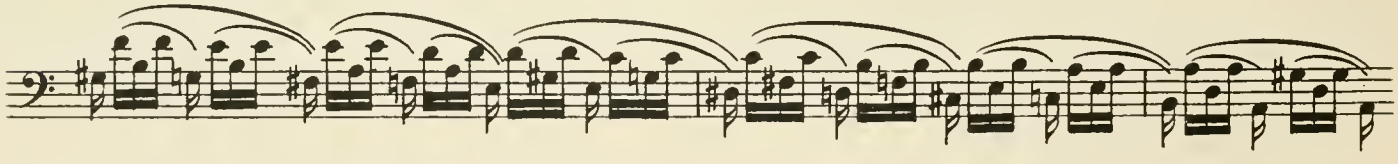
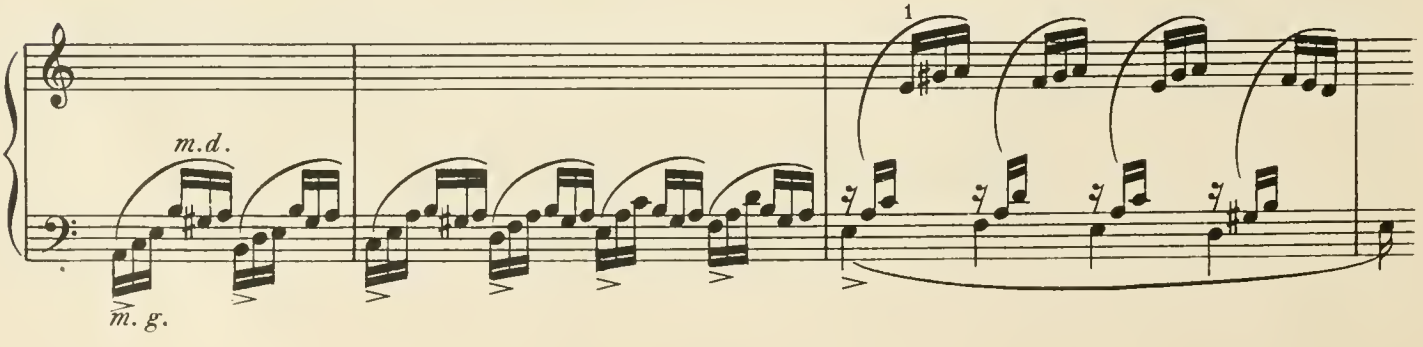
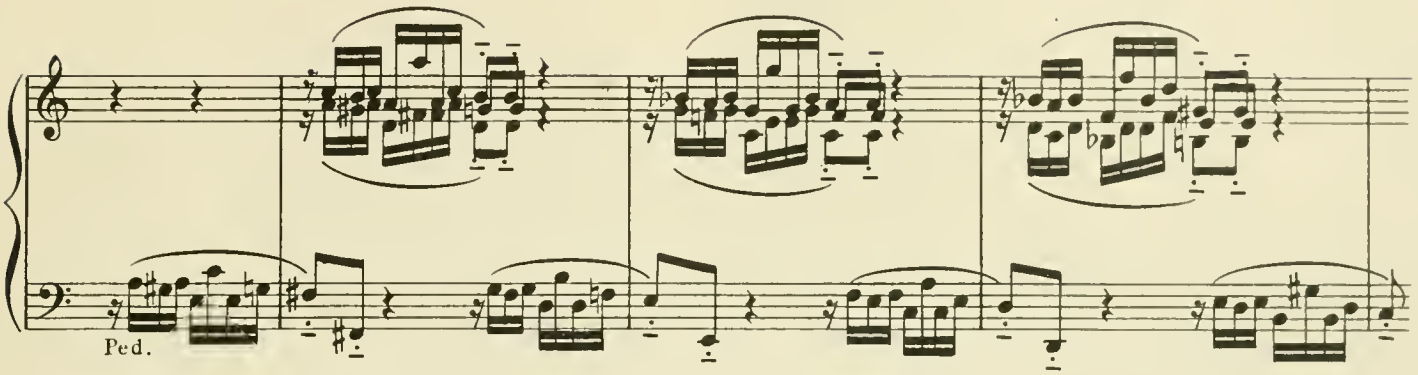
Lesson No. 56

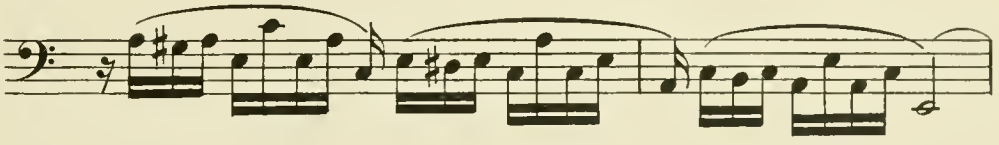
Phrasing (Continued)

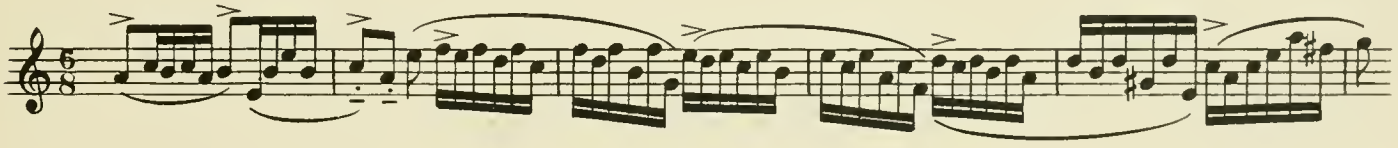
An elastic swing of the triplet movement in the Prelude in C major by J. S. Bach (Vol. 2 No. 2) is preserved by strongly defining the individual phrases in the following manner. Avoid however any exaggerated shortening of the final note of each phrase:

The theme of the Fugue which follows, consists of one unbroken phrase, and is given out by the alto:

It appears twice in the pedal part towards the close in augmented and inverted form, as follows:

The great charm of the Prelude in A minor by Bach (Vol. 2 No. 8) lies in its smoothness and evenness, as well as in its steadiness of time and rhythm, rather than in any particular art of phrasing, nevertheless a definite grouping of the various melodic figures is essential to its clearness of form and proportion.

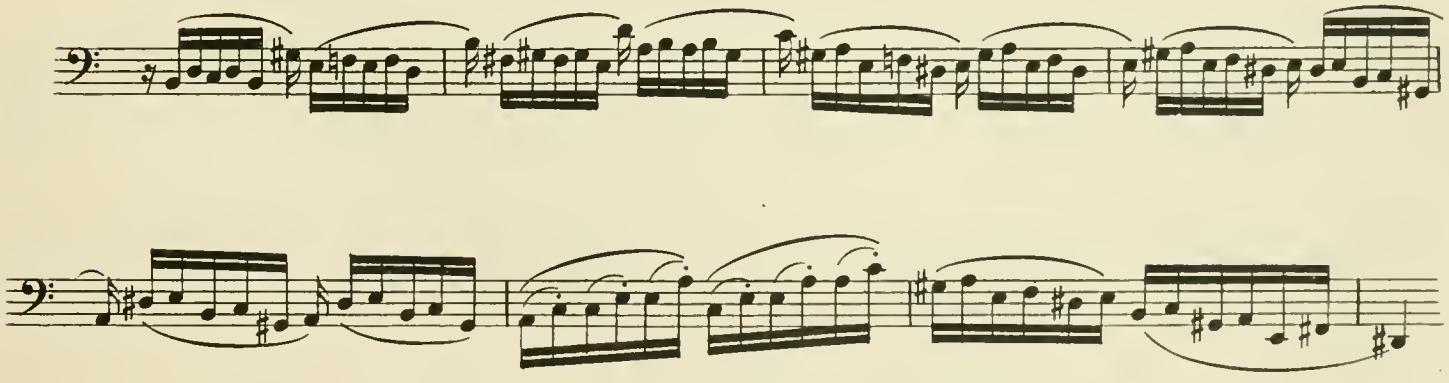
The Prelude should be played throughout in a moderately rapid tempo, and interpretated in the following rhythmical style, with special accents upon the first and third beats of each measure:

The triplets which follow should be phrased in this manner:



These are succeeded by the following groups of four sixteenths:

and the following triplets are played thus:

The question and answer effect of the following passage should be boldly stated:

and the pedal solo phrased as follows:



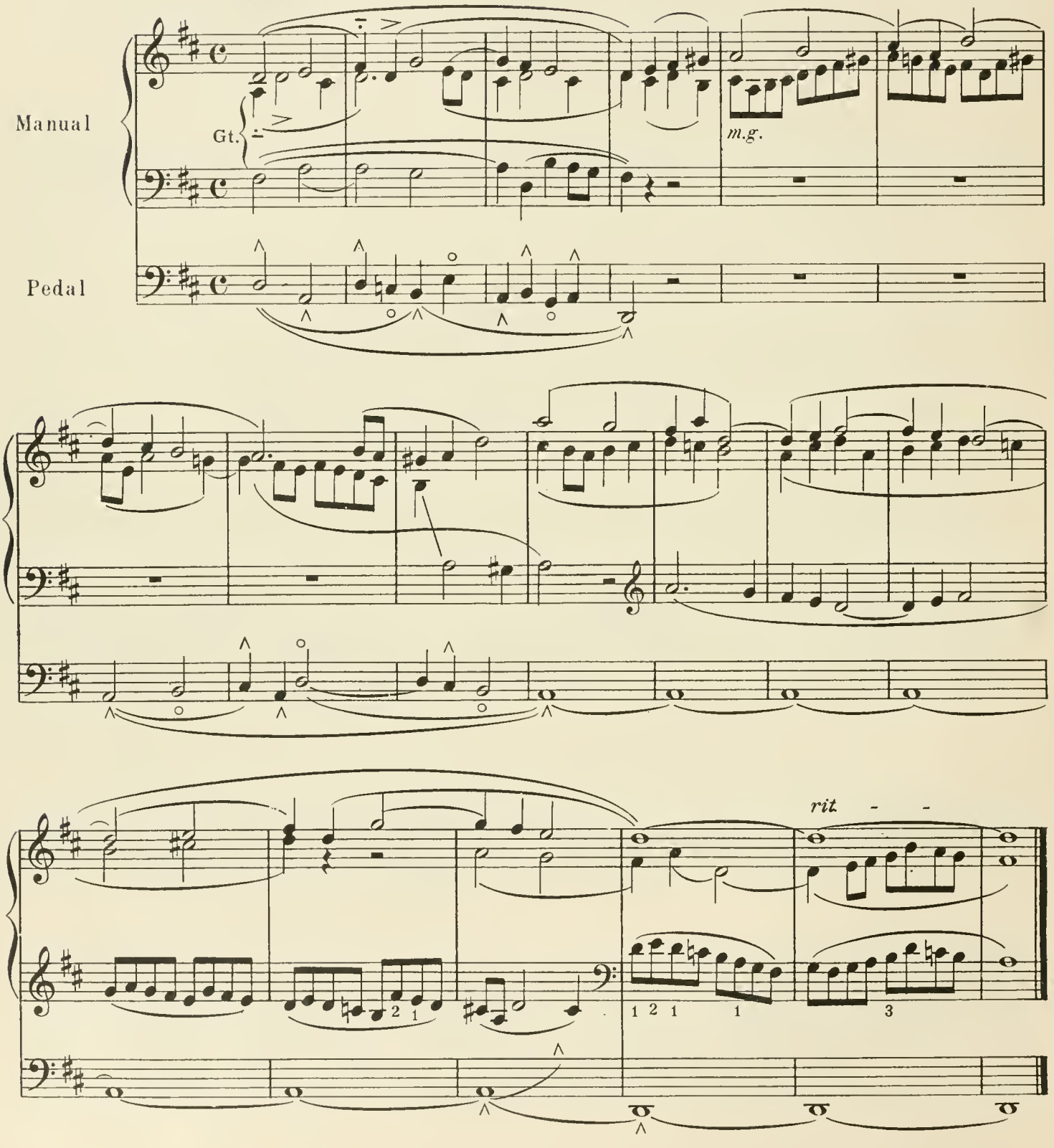
It is recommended that the theme of the Fugue be phrased in the following manner, at a moderately rapid tempo; (♪ = 144)

The final pedal passage comes out most clearly when phrased in this manner:



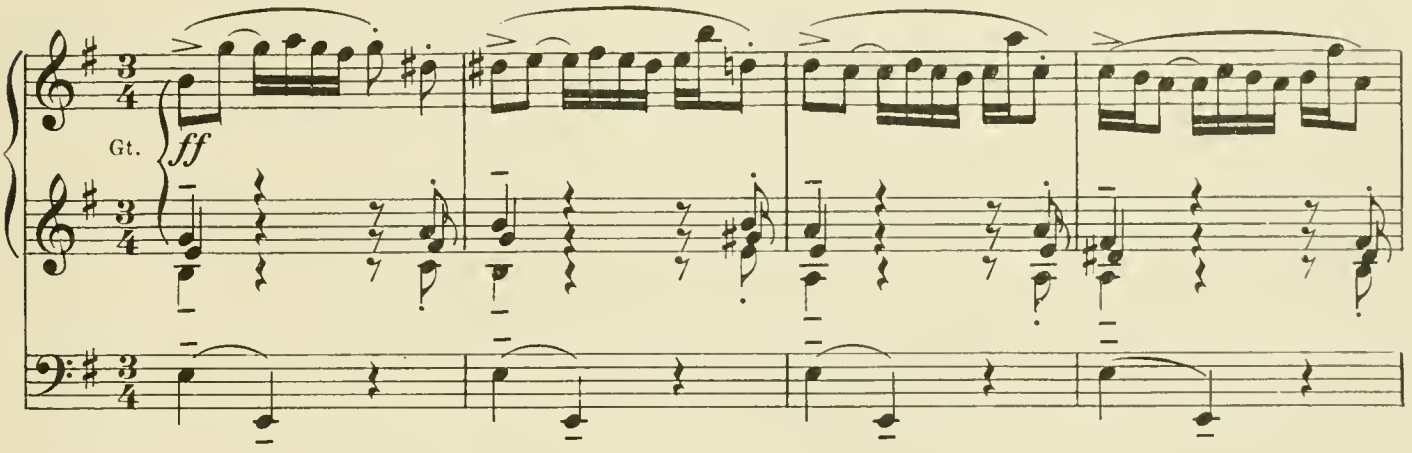
PRELUDE IN D MAJOR

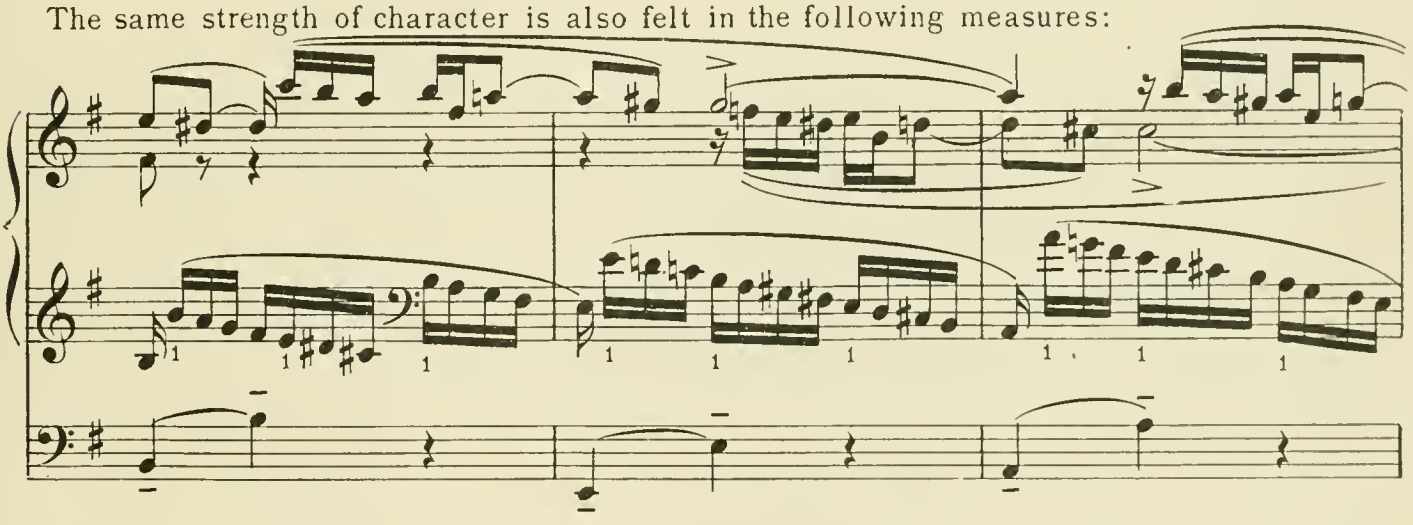
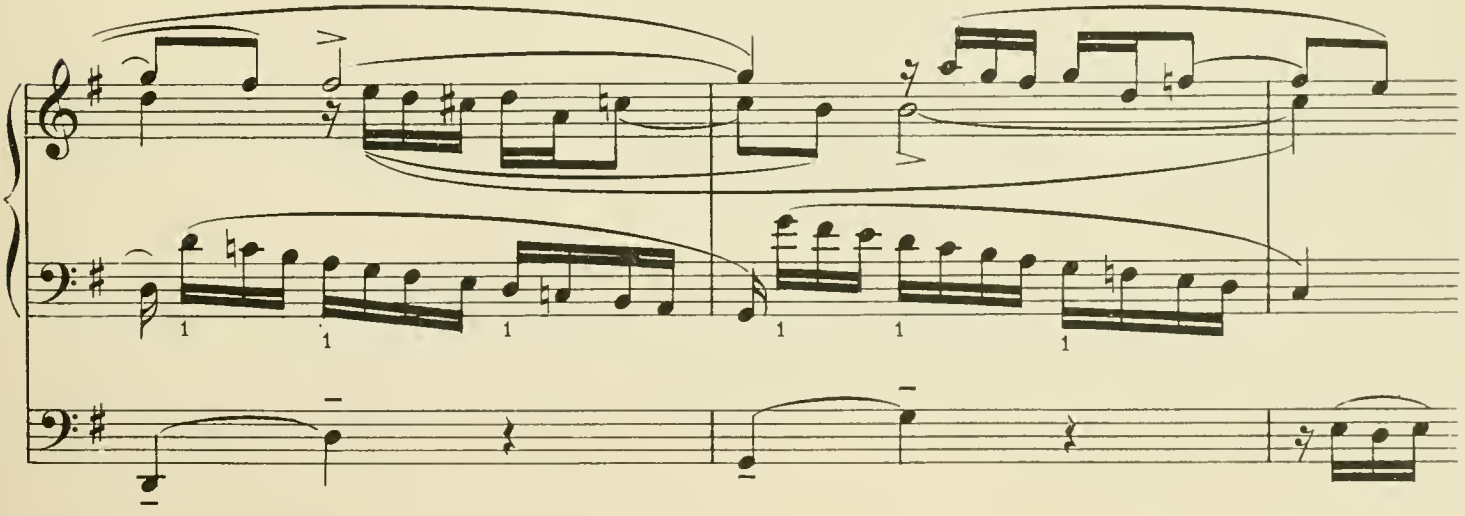
Prepare { Sw. - full.
Gt. - 8′ and 4′ Sw. to Gt.
Ped. - 16′ and 8′ Gt. and Sw. to Ped.

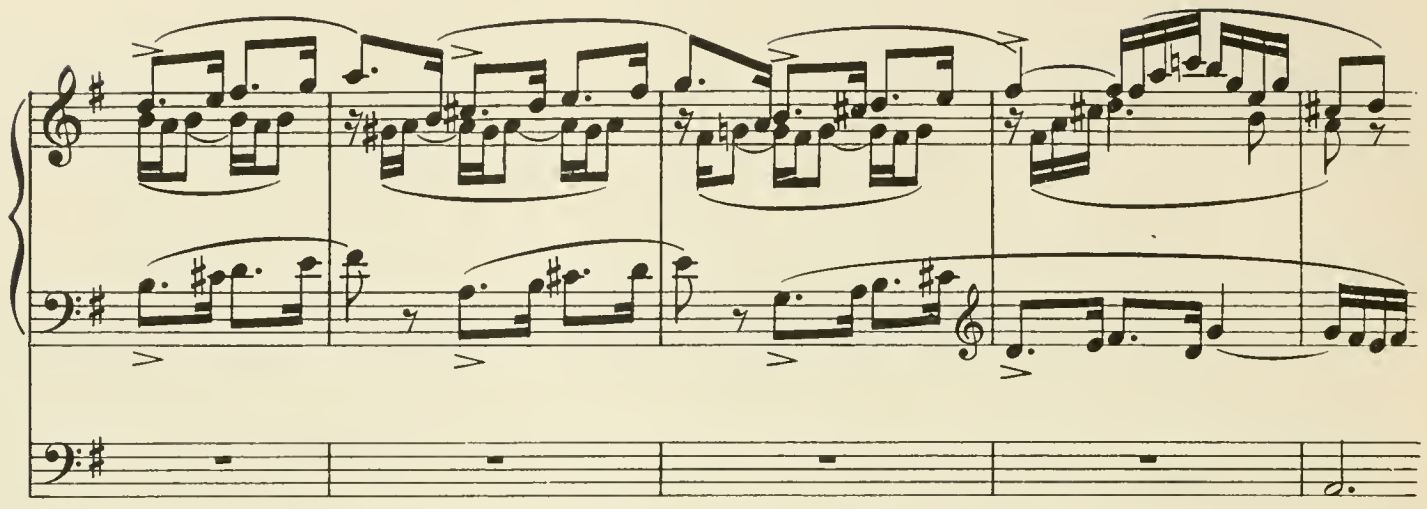
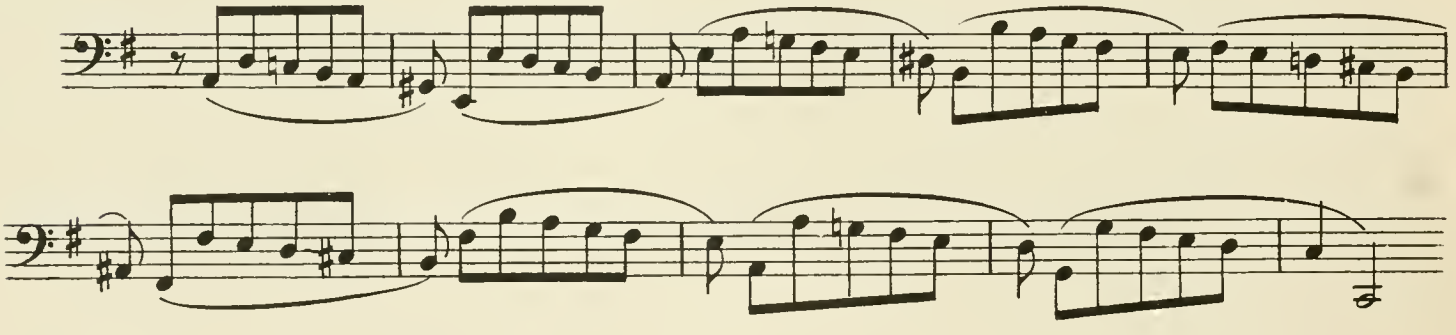
JOHANN CHRISTIAN KITTEL
(1732 - 1809)
(Last pupil of Johann Sebastian Bach)
Edited by Clarence Eddy

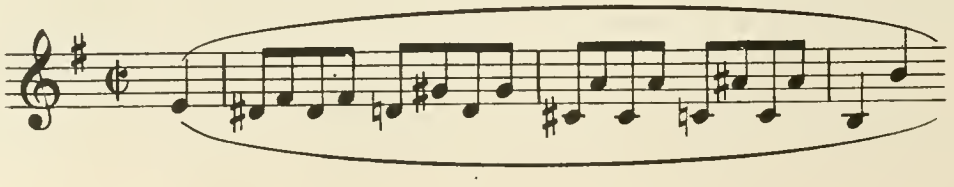
Andante con moto.

Lesson Nº 57

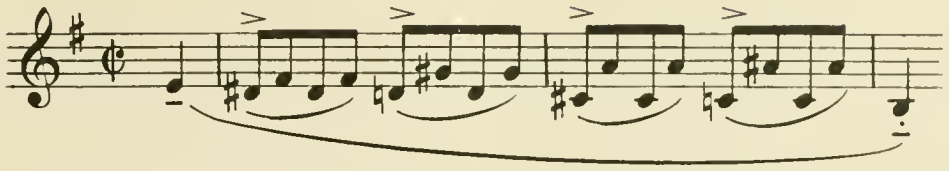
Phrasing (Continued)

The great Prelude and Fugue in E minor by J.S.Bach(Vol.2 No.9) are both heroic in character and of gigantic proportions. The various themes denote therefore great strength when played with breadth and dignity, the Prelude opening in the following stately manner:

The same strength of character is also felt in the following measures:

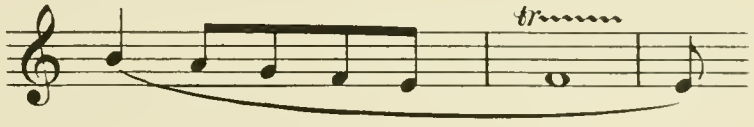


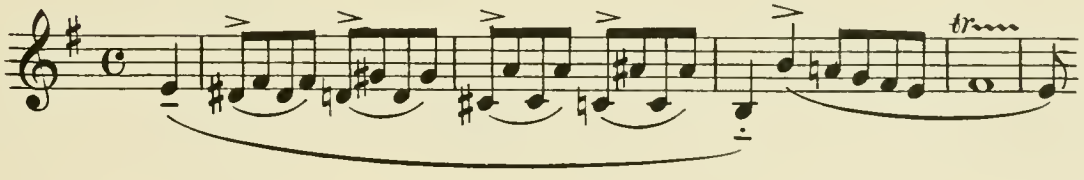
a sense of determined vigor will be seen in the following:

and of wonderful solidity in the following pedal passage;

With the above material Bach has built up a most imposing musical structure.

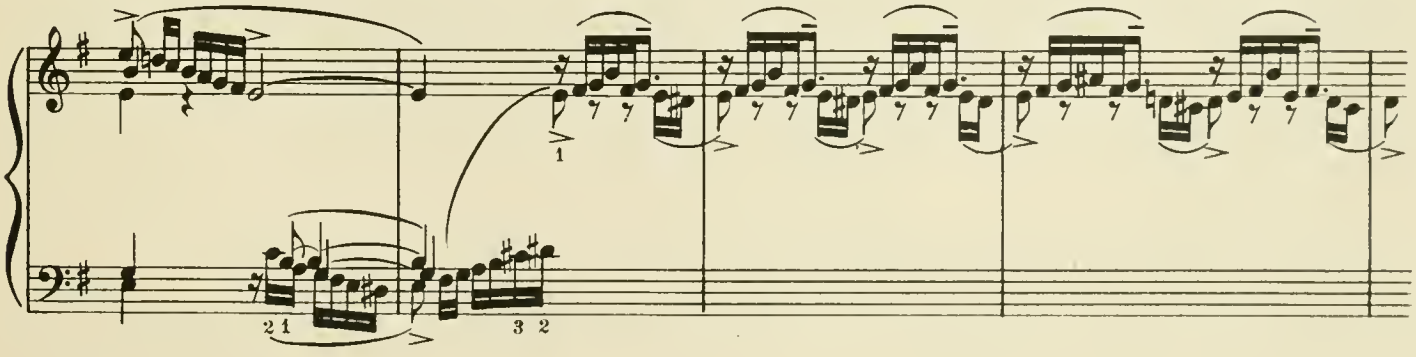
The theme of this Fugue has been designated as "the wedge theme" on account of its suggested appearance, inasmuch as it starts out with a single note, and gradually expands to the interval of an octave:

This first section should be played perfectly legato, but with an accent upon the first of each phrase of four notes, thus:



The second section then follows in one phrase, namely:



The entire theme therefore is as follows, and should be phrased accordingly:

The second division of the Fugue, consisting of a more rapid figuration in sixteenth notes, smoothly and evenly played, but with the same rhythmical swing, as follows:

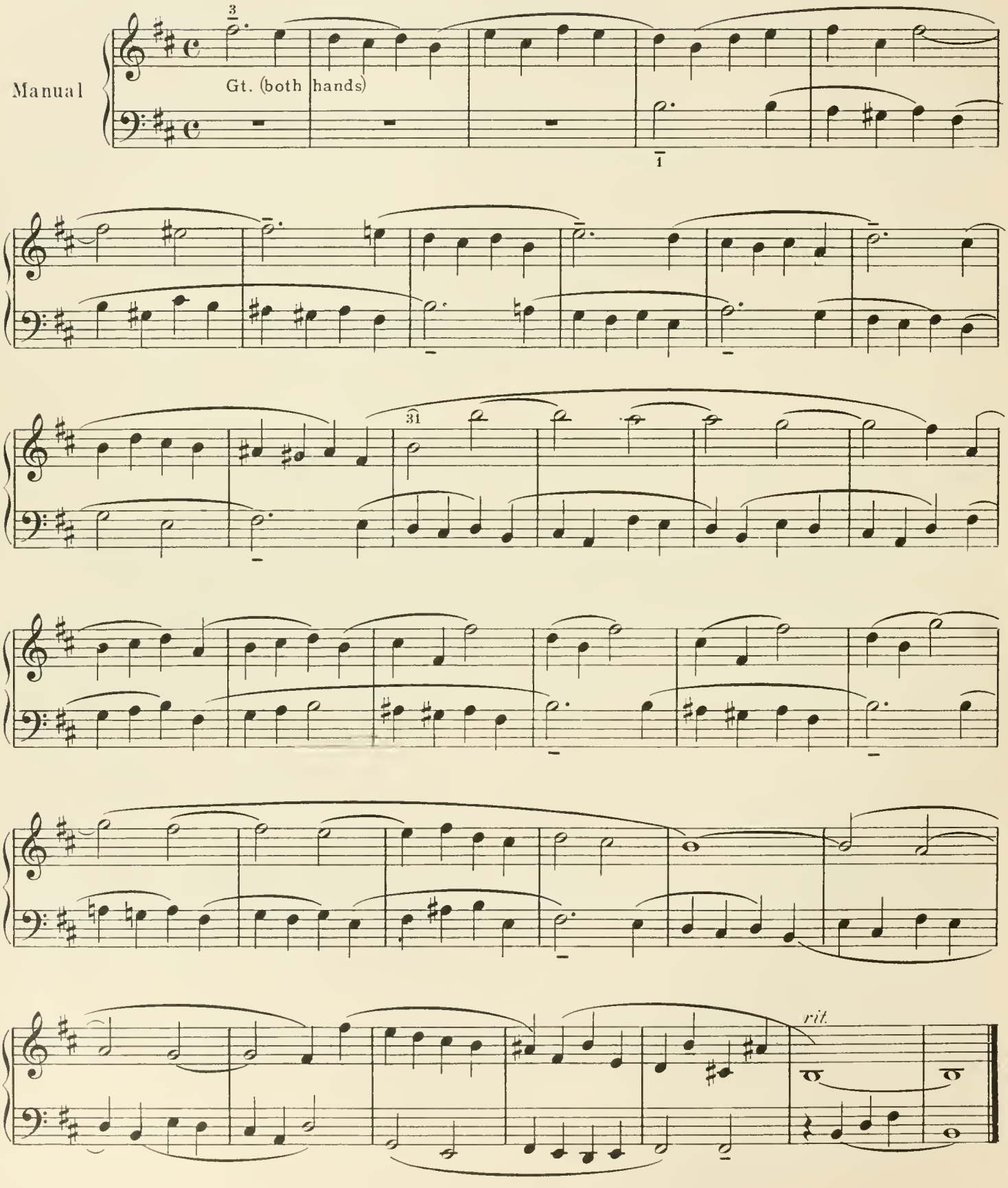


TWO-PART FUGUE IN D MAJOR

Prepare { Sw. - 8′ and 4′
Gt. - 8′ and 4′ Sw. to Gt.

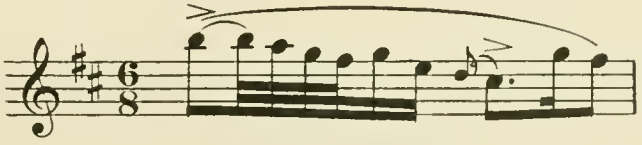
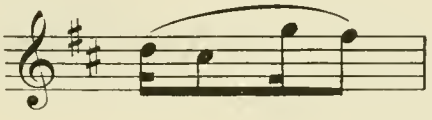
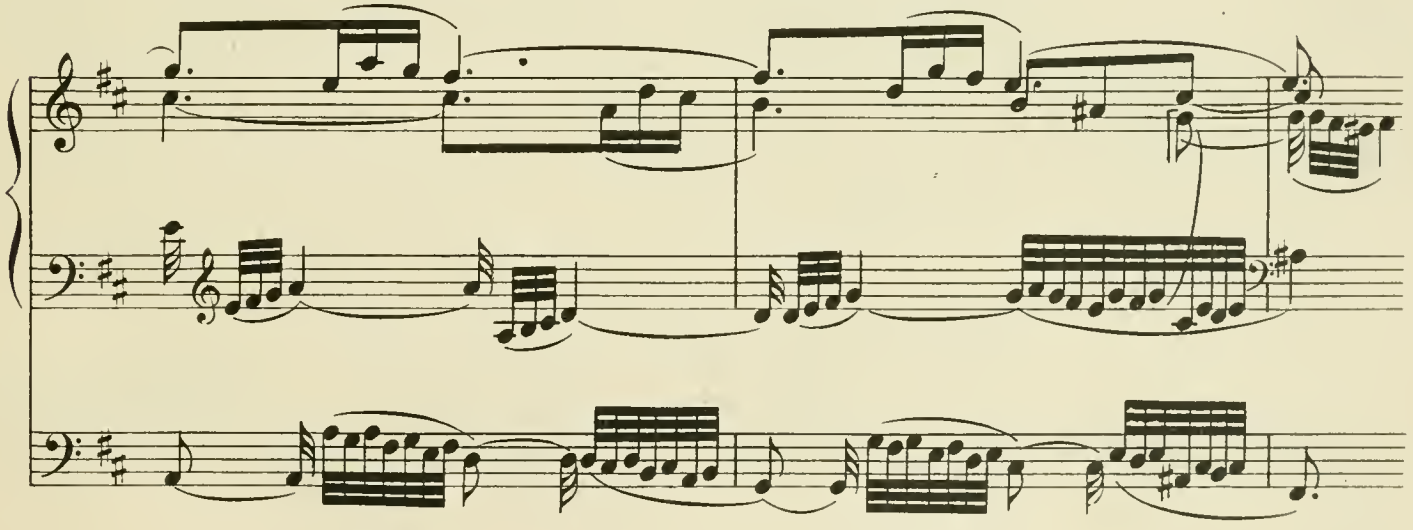
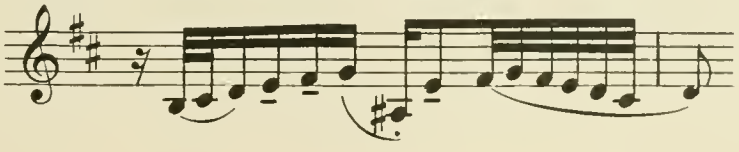
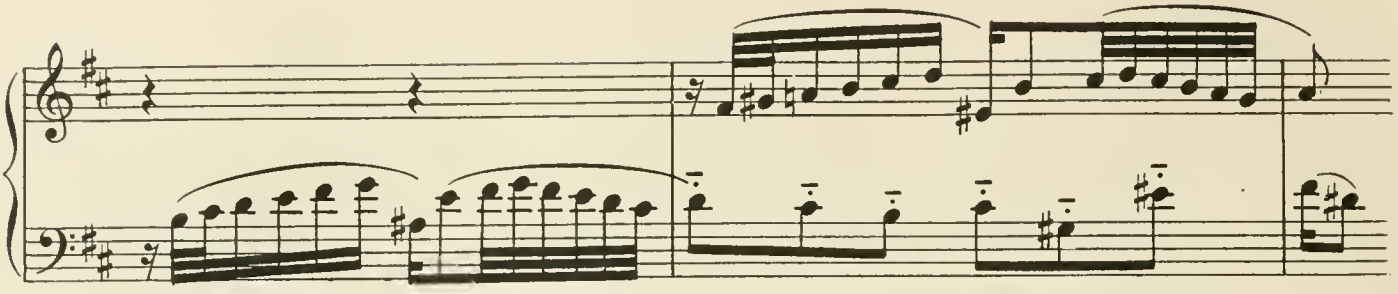
G. F. HÄNDEL
Edited by Clarence Eddy

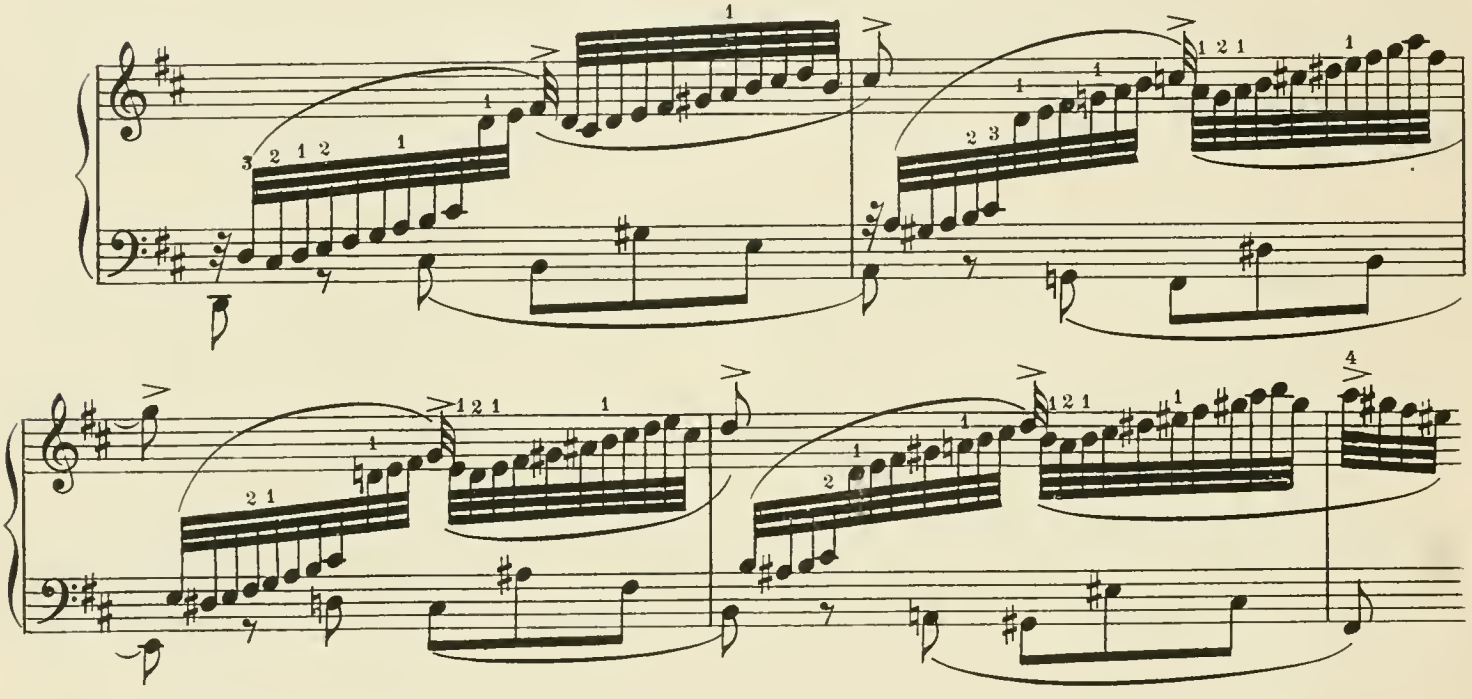
Allegro moderato (♩ - 104)

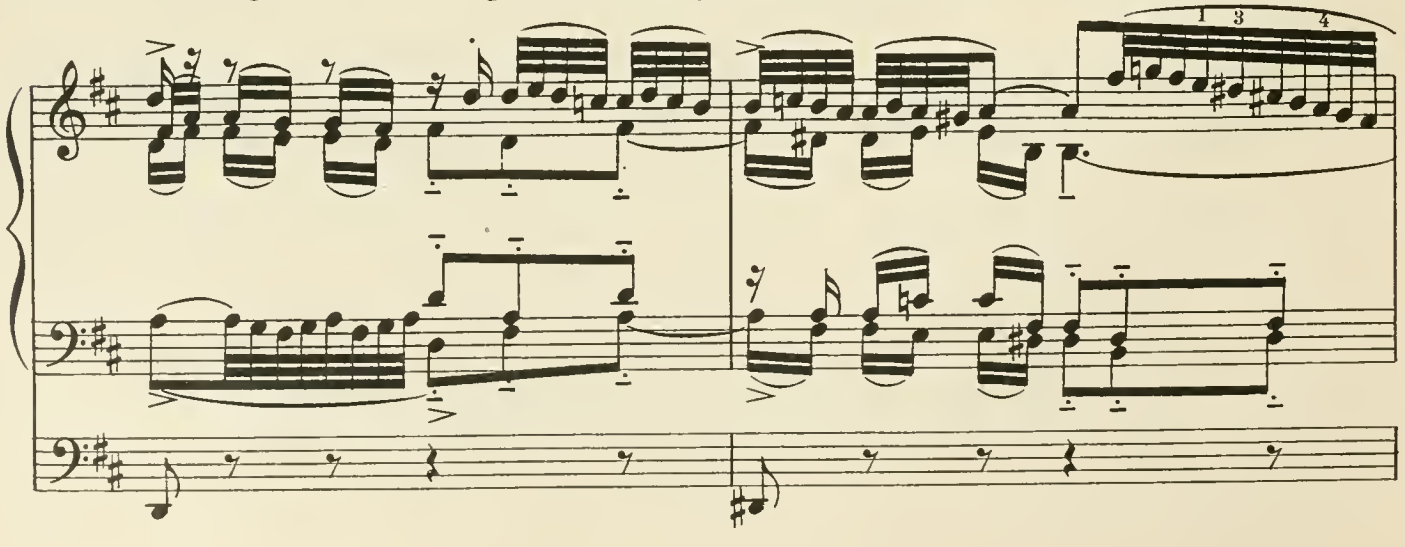
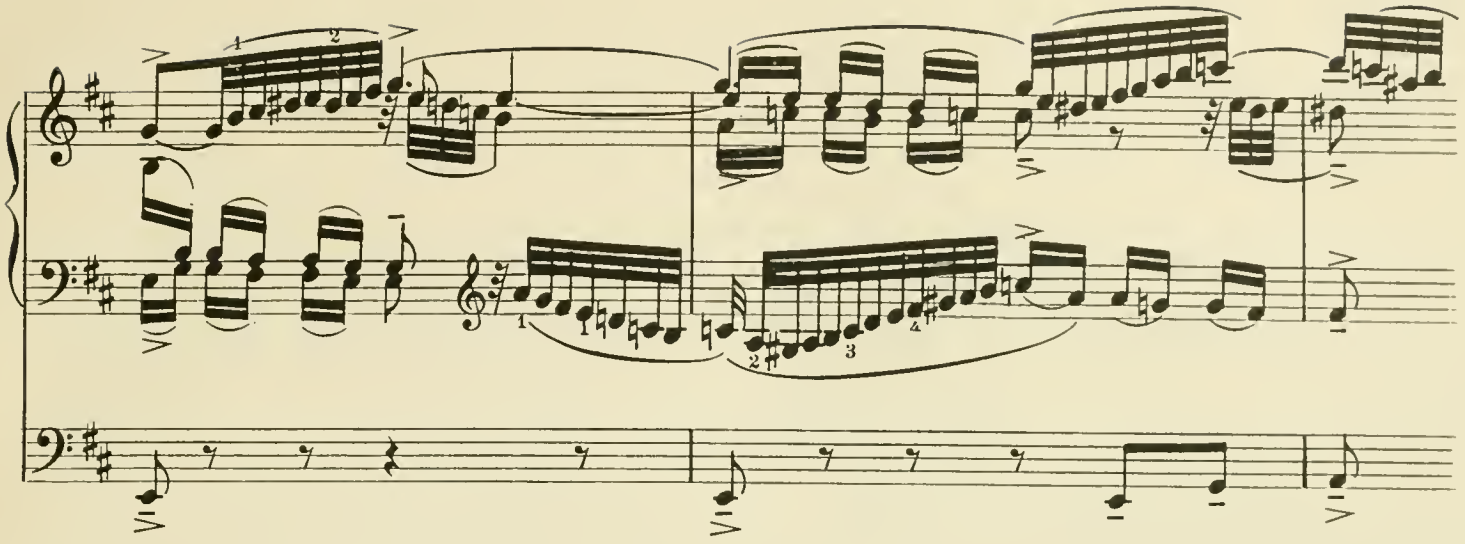
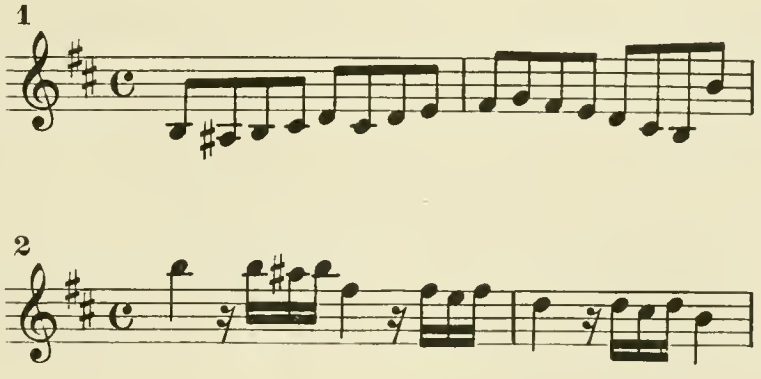


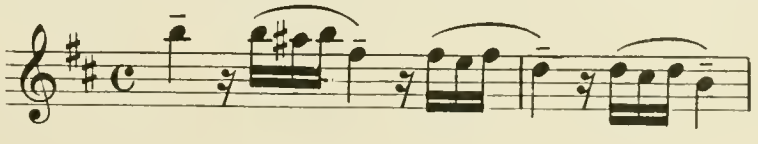
Lesson Nº 58

Phrasing (Continued)

The Prelude and Fugue in B minor, J. S. Bach, (Vol. 2 No. 10) occupy a position of the highest importance among the Giant compositions for the Organ by the great Johann Sebastian Bach. The Key-note lies in the bold opening theme of the Prelude, which must be played in moderato tempo as a single phrase:

The long appoggiatura, or grace note d, receiving an accent and being executed precisely like a sixteenth note:

Observe the phrasing in the following measures, and do not hurry the tempo:

The motive of the episode is sometimes phrased as follows:

A simpler and less affected phrasing however, would be more in keeping with the true dignity of the composition, thus:

The long passages in thirty second notes should be uniformly grouped, as follows:



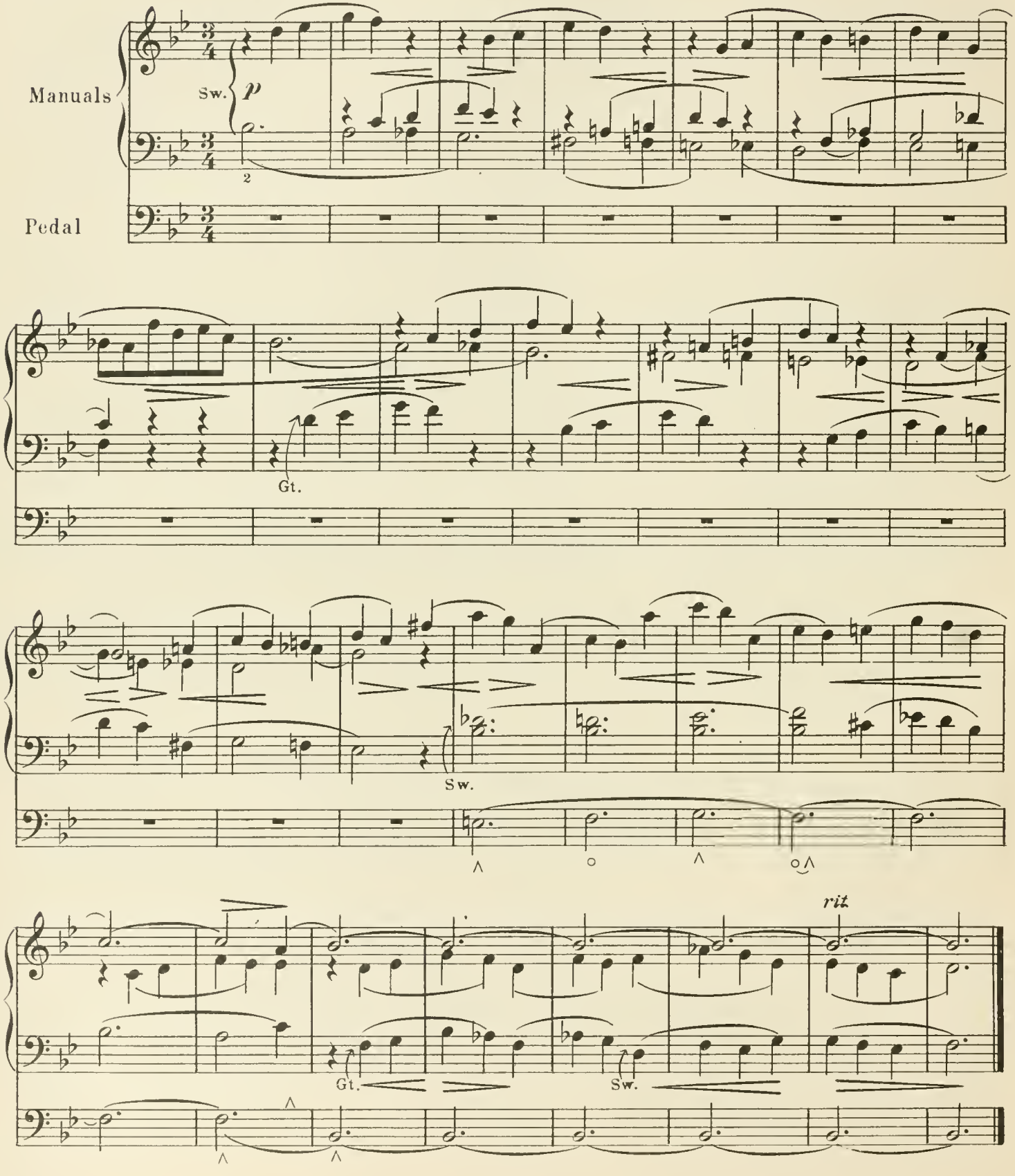
In the following measures sharply define the phrases of two notes:

The Fugue, consisting of three divisions, the second of which being a lengthy episode, is constructed upon two very powerful and important themes, namely:

The entire theme should be played strictly legato, with merely a stress, or accent, upon the first and third beats of each measure, for the sake of emphasizing its rhythm:

The second theme however, must be grouped as follows, with a tenuto accent upon the quarter notes:

ANDANTINO IN B FLAT

Prepare { Sw. Soft 8′ & 4′
Gt. Soft 8′, Sw. to Gt.
Ped. Soft 16′, Sw. to Ped.

M. G. FISCHER
Edited by Clarence Eddy

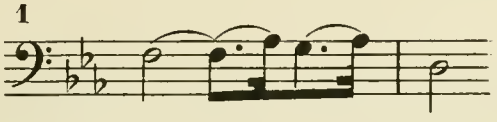
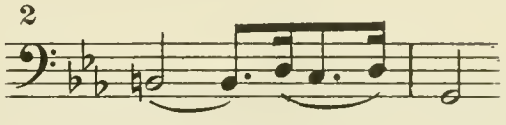
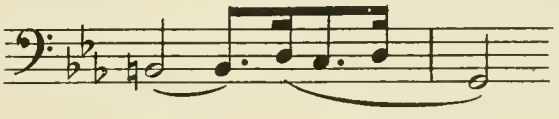
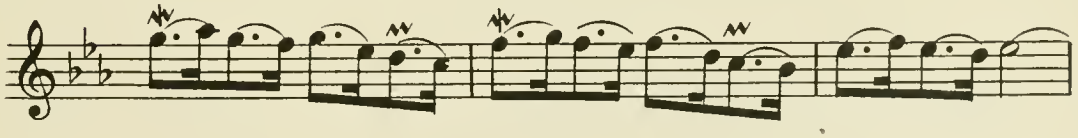
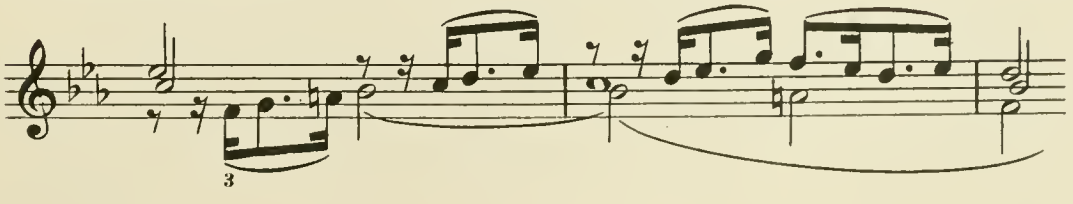
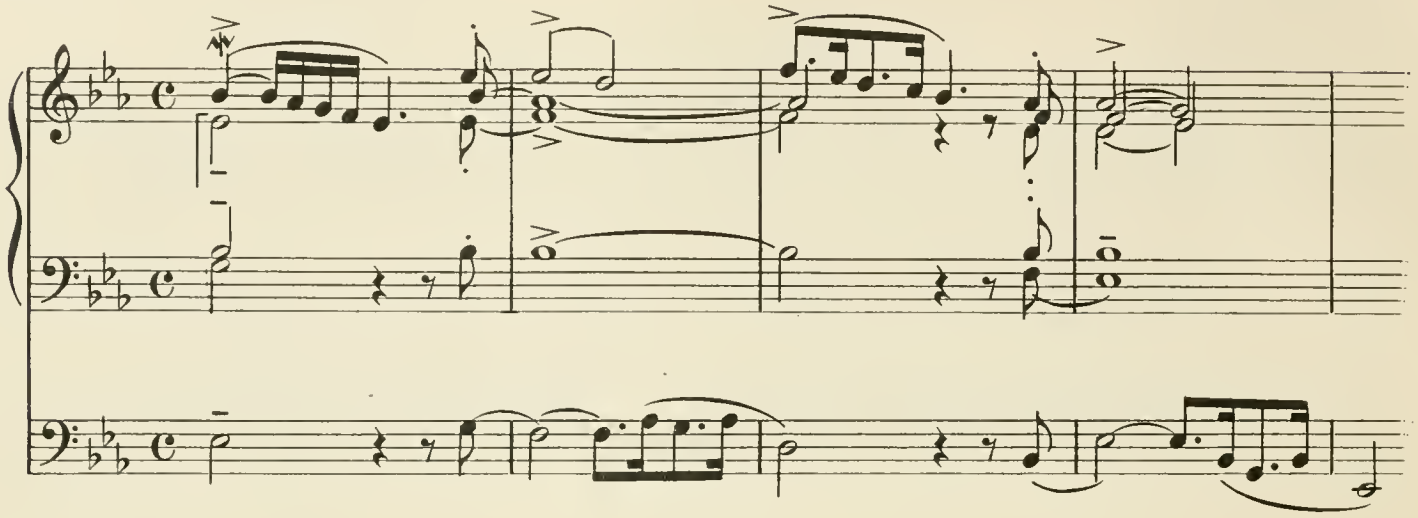
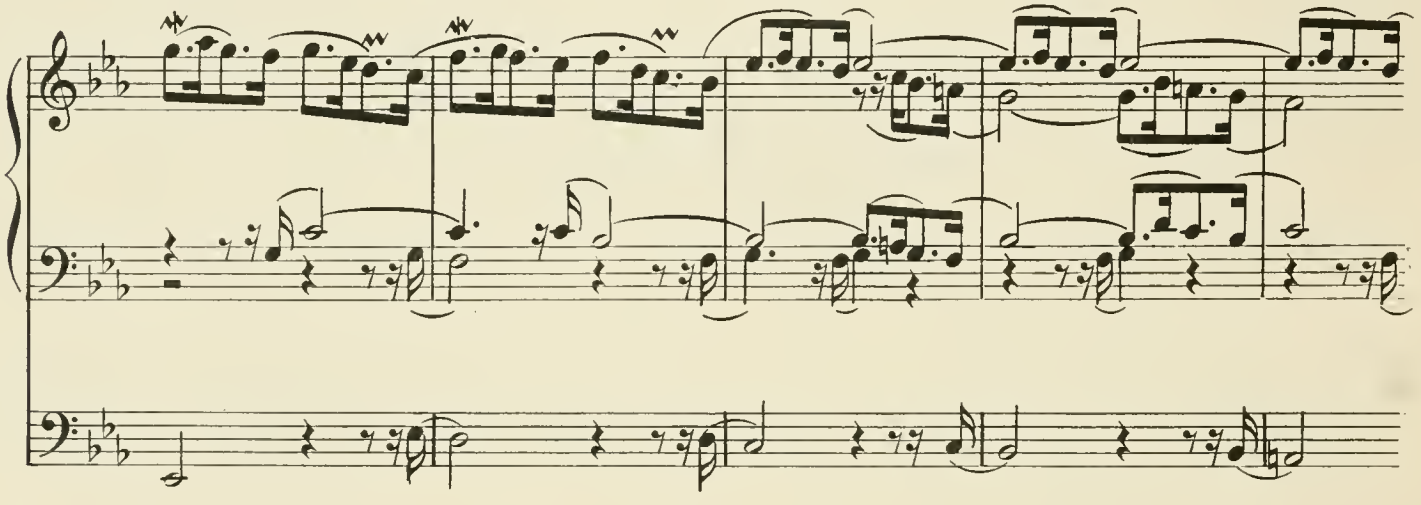
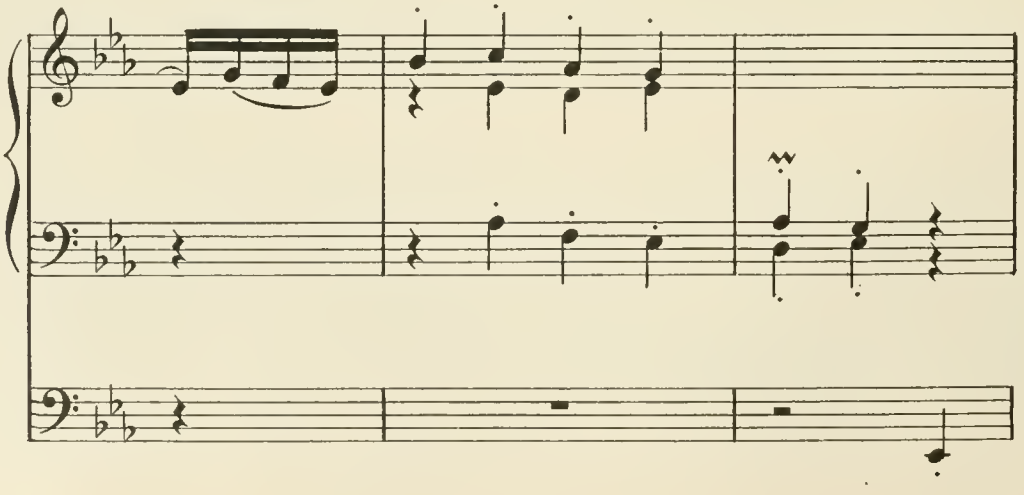
Andantino (♩ =)

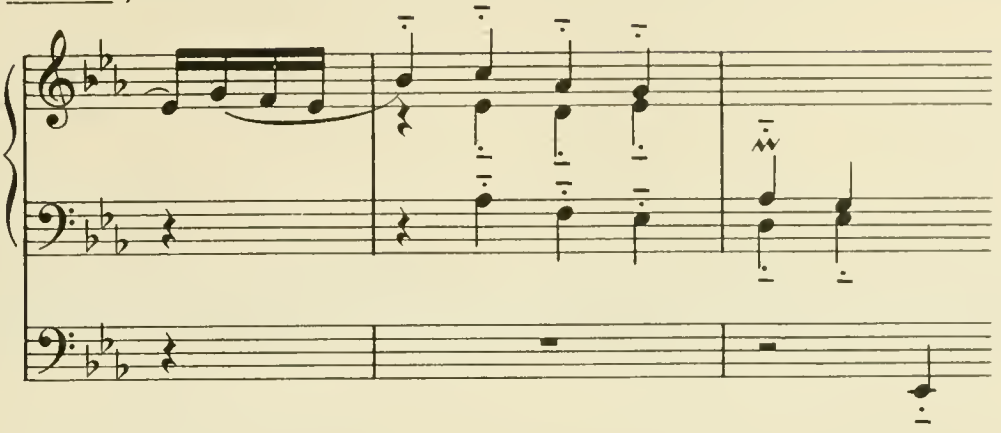


Lesson Nº 59

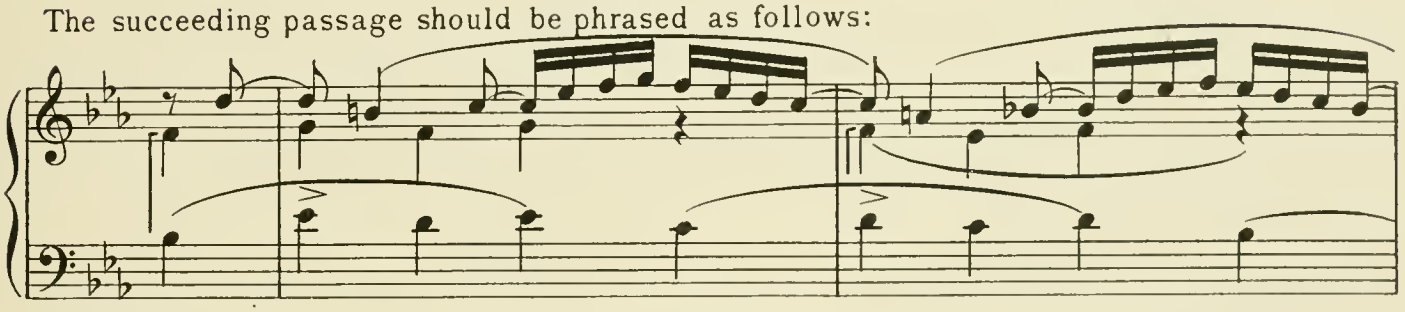
Phrasing (Continued)

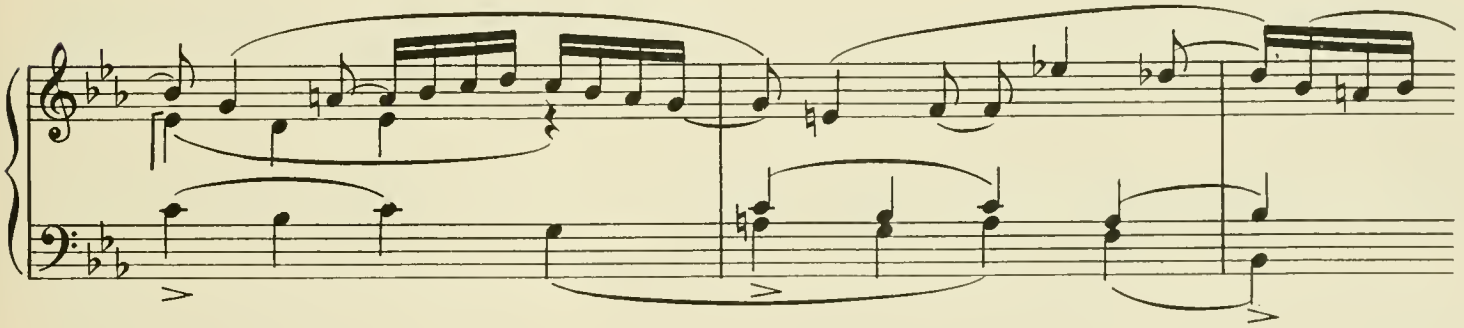
In the Peters Edition of the Prelude in E flat major by Bach (Vol. 3 No. 1) there is a certain attempt of phrasing, but it is inconsistent and very confusing. For instance we find the same figuration phrased in two different ways, namely:

1

2

The second is more nearly correct, but it should however be phrased as follows:

In another instance the following phrasing is given:

to be contradicted further on by the following grouping:

The logical phrasing would seem to be determined by the character of the first four measures, in which the first beat in each measure receives a primary accent, and the third beat a secondary accent, thus:

The following measures therefore should be phrased in a similar manner, thus carrying out a uniform rhythmical idea:

The first theme of the episode is written thus:

In order however that the staccato notes may not be too short, it would be better to play them marcato, thus:

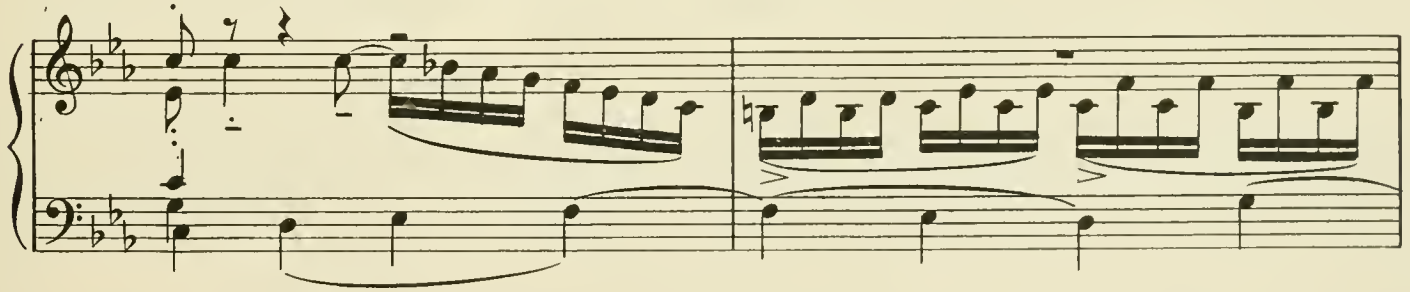


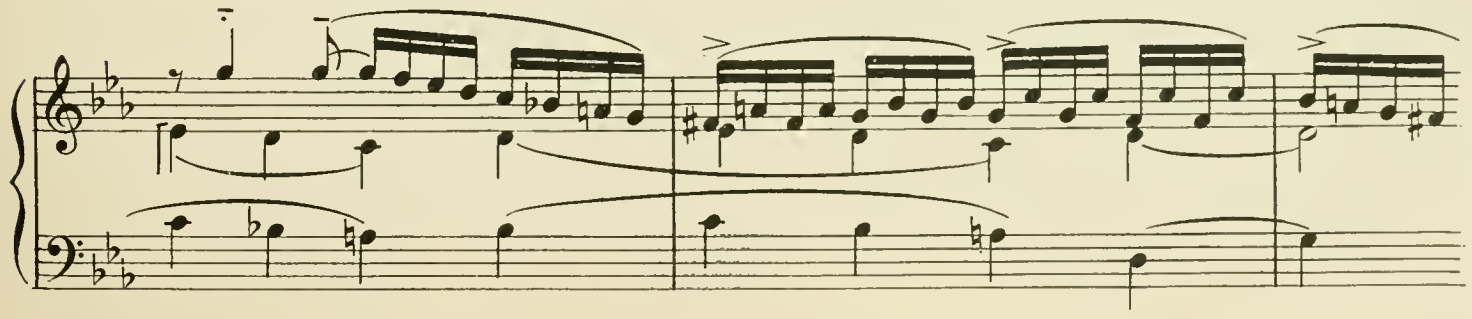
The succeeding passage should be phrased as follows:





and the second theme of the episode in this manner:





PRELUDE IN B FLAT

Constructed upon the scale of B flat major

Prepare { Sw. Soft 8′ with Oboe
Gt. Fl. 8
Ped. Soft 16′ and 8′

A MÜHLING
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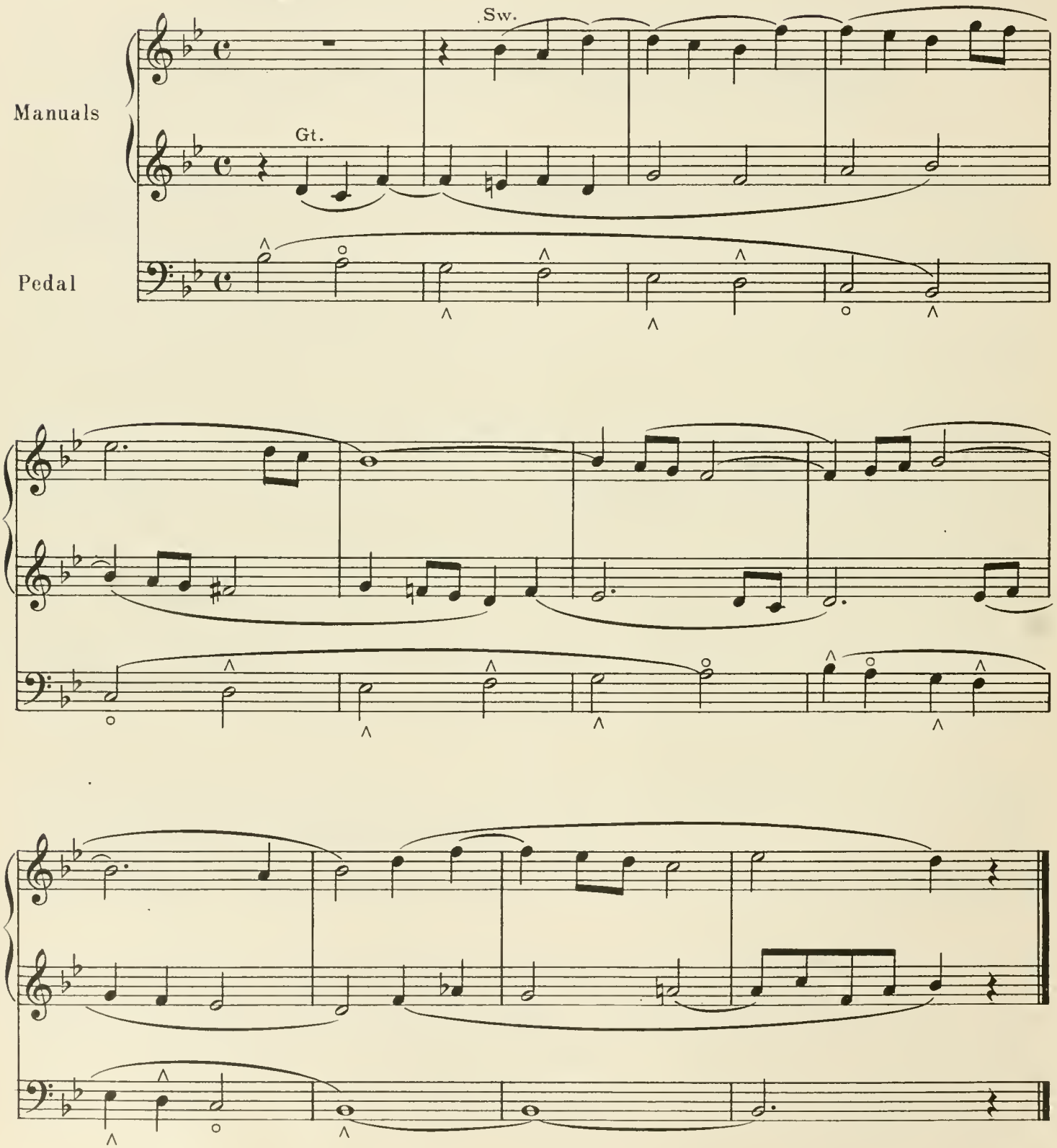
Andante con moto (♩ = 84)



PRELUDE IN D MAJOR

J. G. ALBRECHTSBERGER

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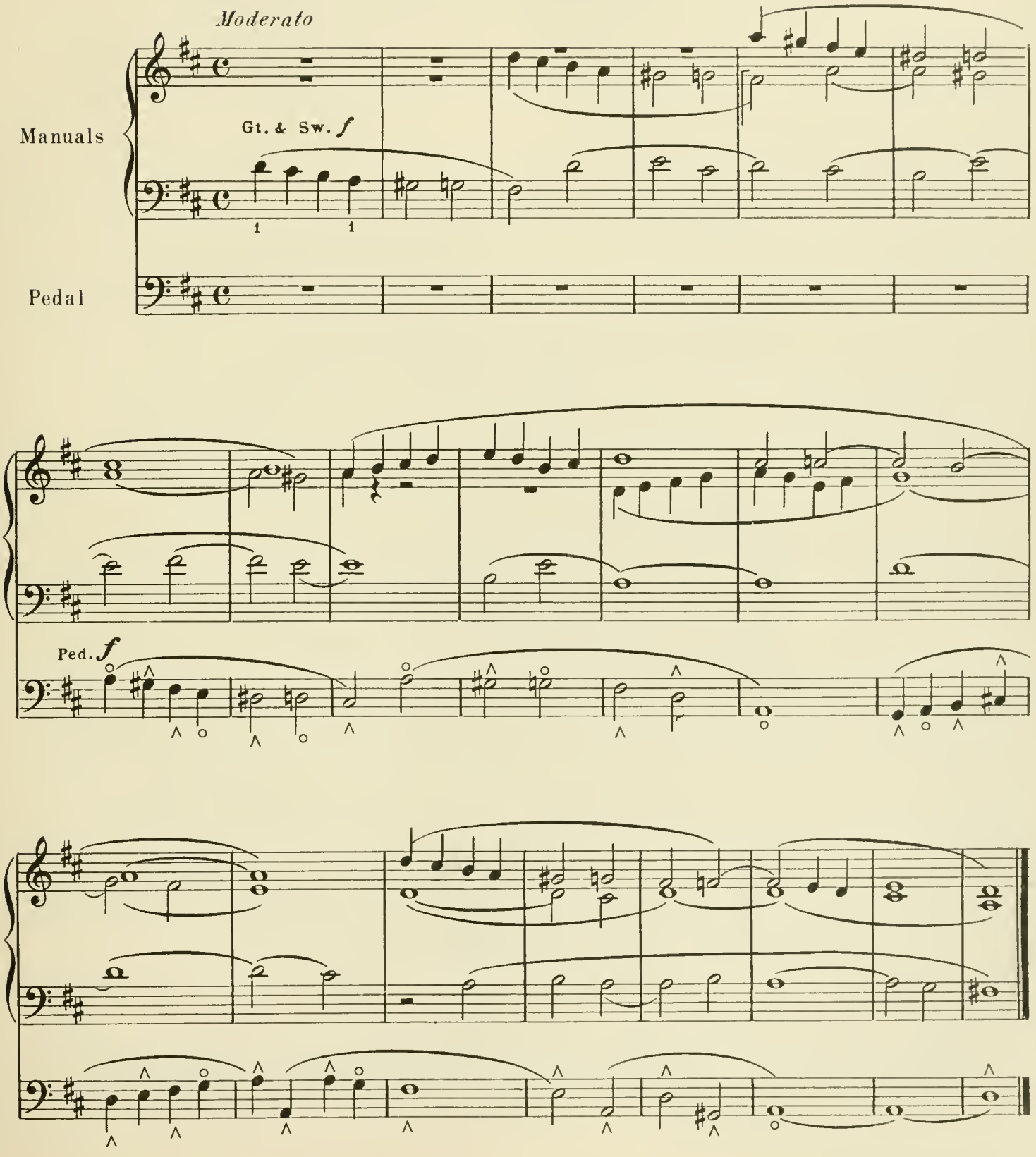
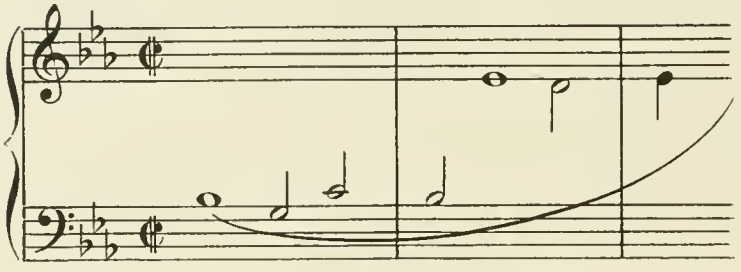
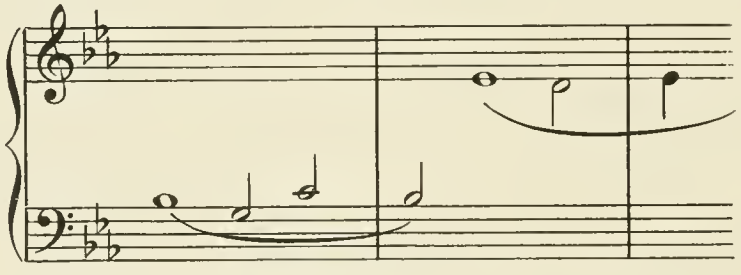


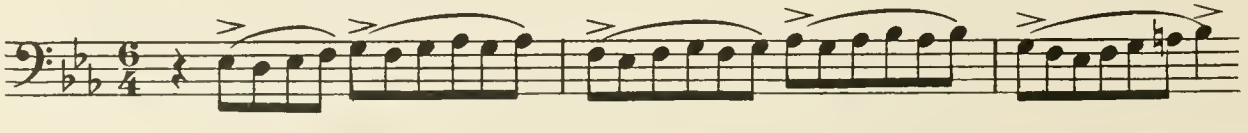
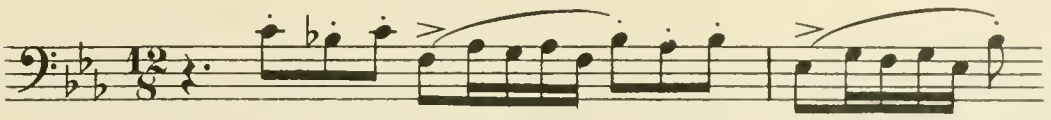
Lesson Nº 60

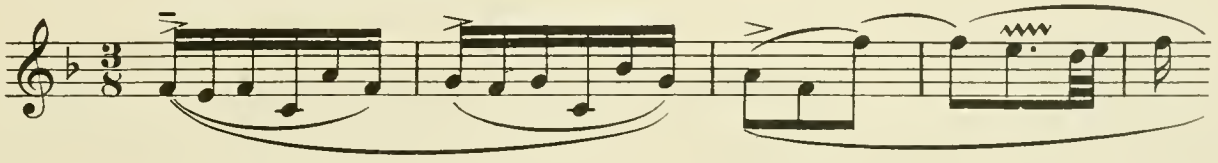
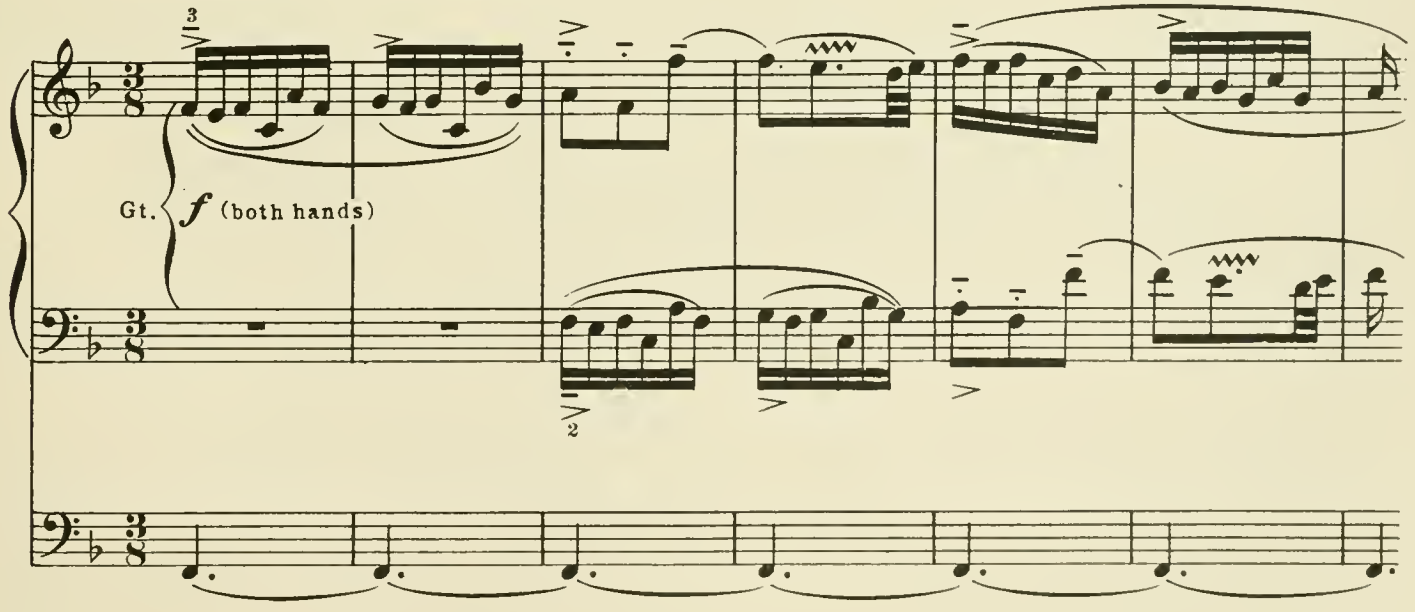
Phrasing (Continued)

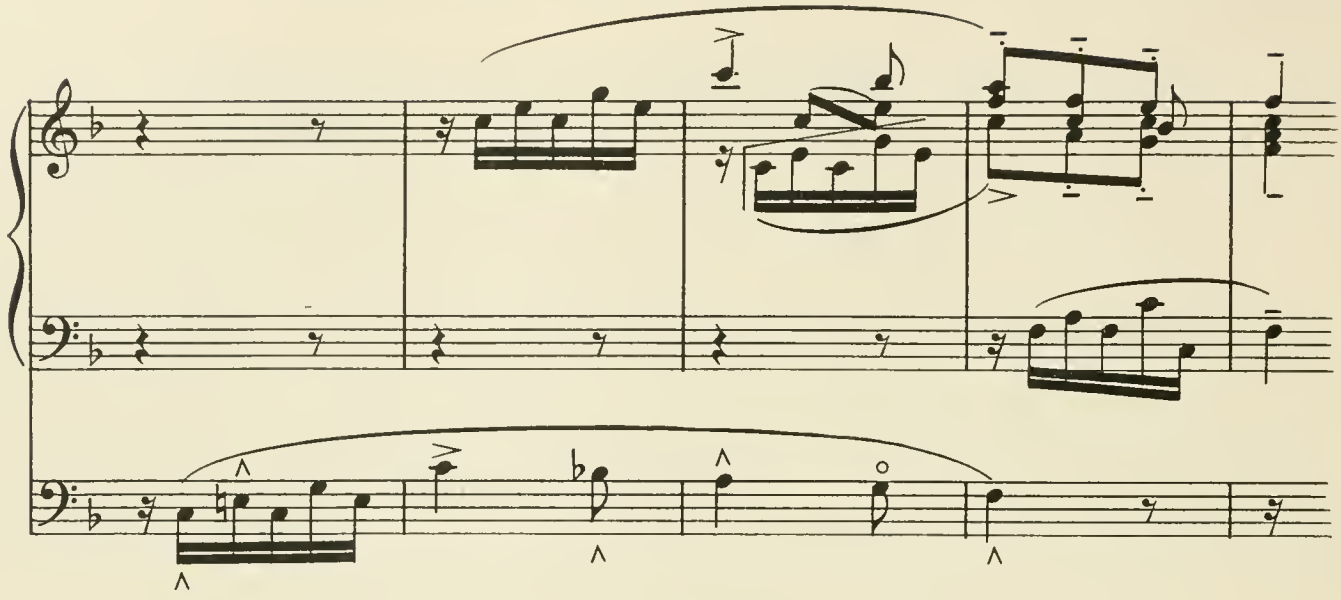
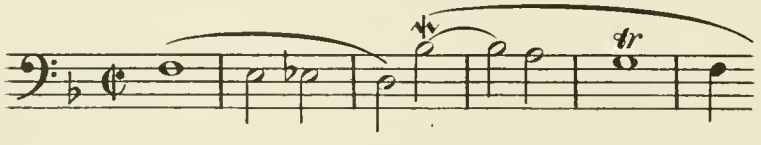
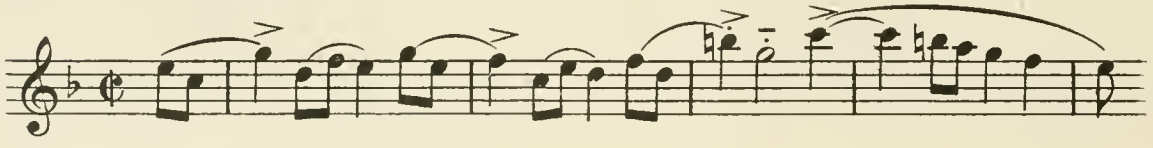
The Fugue in E flat by Bach, so called the "St. Anns Fugue," consists of three well contrasted divisions, each having its individual subjects, the first one being the initial phrase of the familar "St. Anns" hymn:

A break is sometimes made between the B flat and E flat in the second measure:



which disturbs the smoothness and dignity of the phrase, and is not to be recommended. The tempo should be very moderate (♩ = 66), and the entire movement played absolutely legato.

The second division, which is somewhat more animated, should also be quite legato, with no break between the short phrases, but the six-eight rhythm should be strongly felt by a persistent emphasis upon the first and fourth beats of each measure, and the entrance of the theme must be clearly defined:

The third section is still more animated, (♪ = 160) with a theme of wonderful decision and character, which is particularly distinguished by the following phrasing:

Be careful to keep the staccato eighth notes well separated, and so not run the sixteenth notes together.

The great Toccata in F major (Vol. 3 No. 2) does not call for any great variety of phrasing. It should above all be played with absolute steadiness, and only moderately fast; (about ♪ = 132). The sixteenth notes should flow along smoothly and with great clearness, and a majestic rhythmical swing is obtained by accenting the first beat of each measure, but with a special stress upon the first note of every other measure:

The eight notes in the third measure may be played legato as above, but they "come out" much more distinctly if played staccato, particularly when contrasted with the canonic entrance of the theme, as follows:

Do not play too fast!

Observe the following phrasing in the episode:

The principal theme of the Fugue should be phrased as follows:

and the secondary theme in this manner:

PRELUDE IN F MAJOR

Prepare { Sw. Full
Gt. 8′ and 4′, Sw. to Gt.
Ped. 16′ and 8′, Sw. to Ped.

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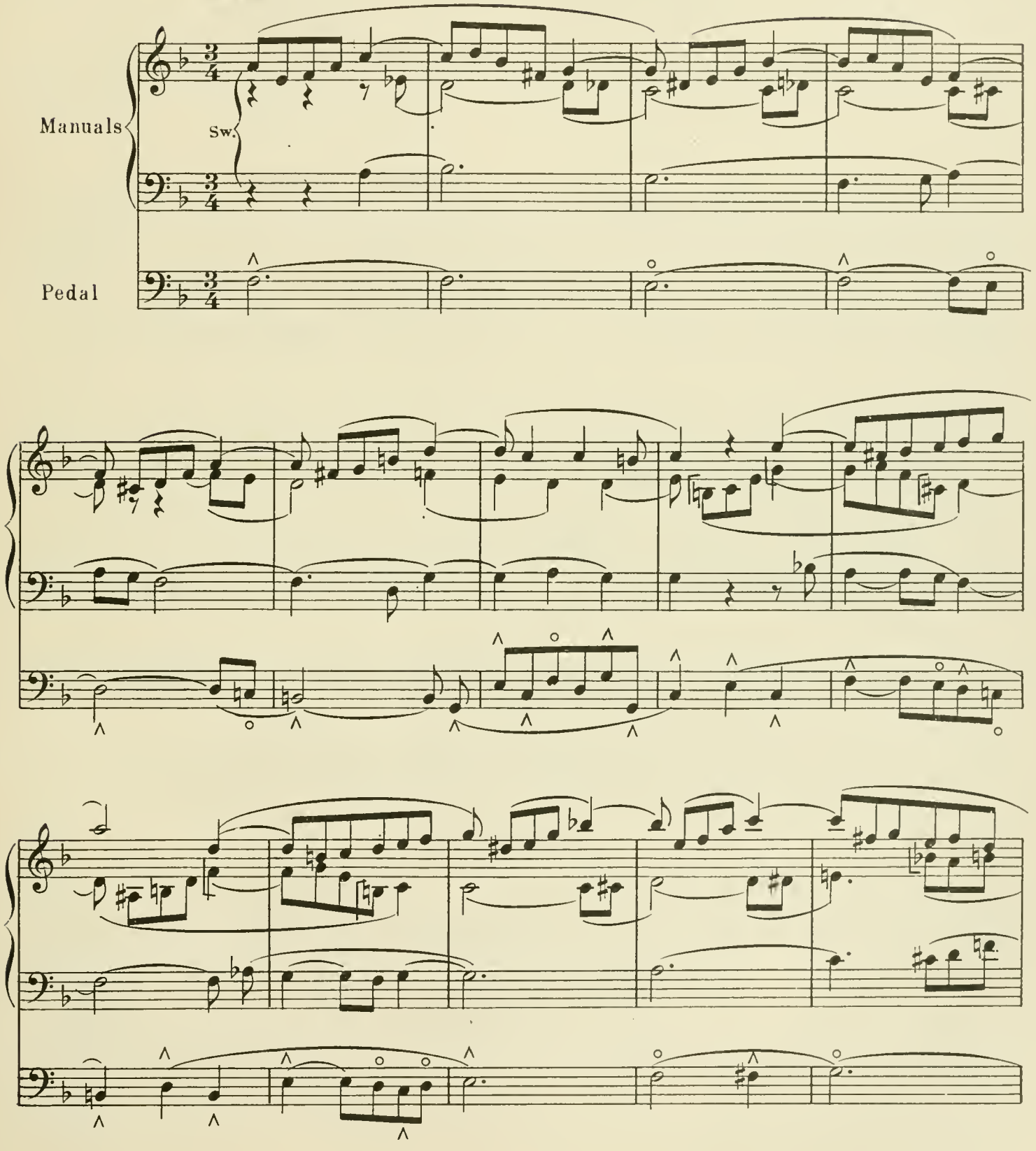
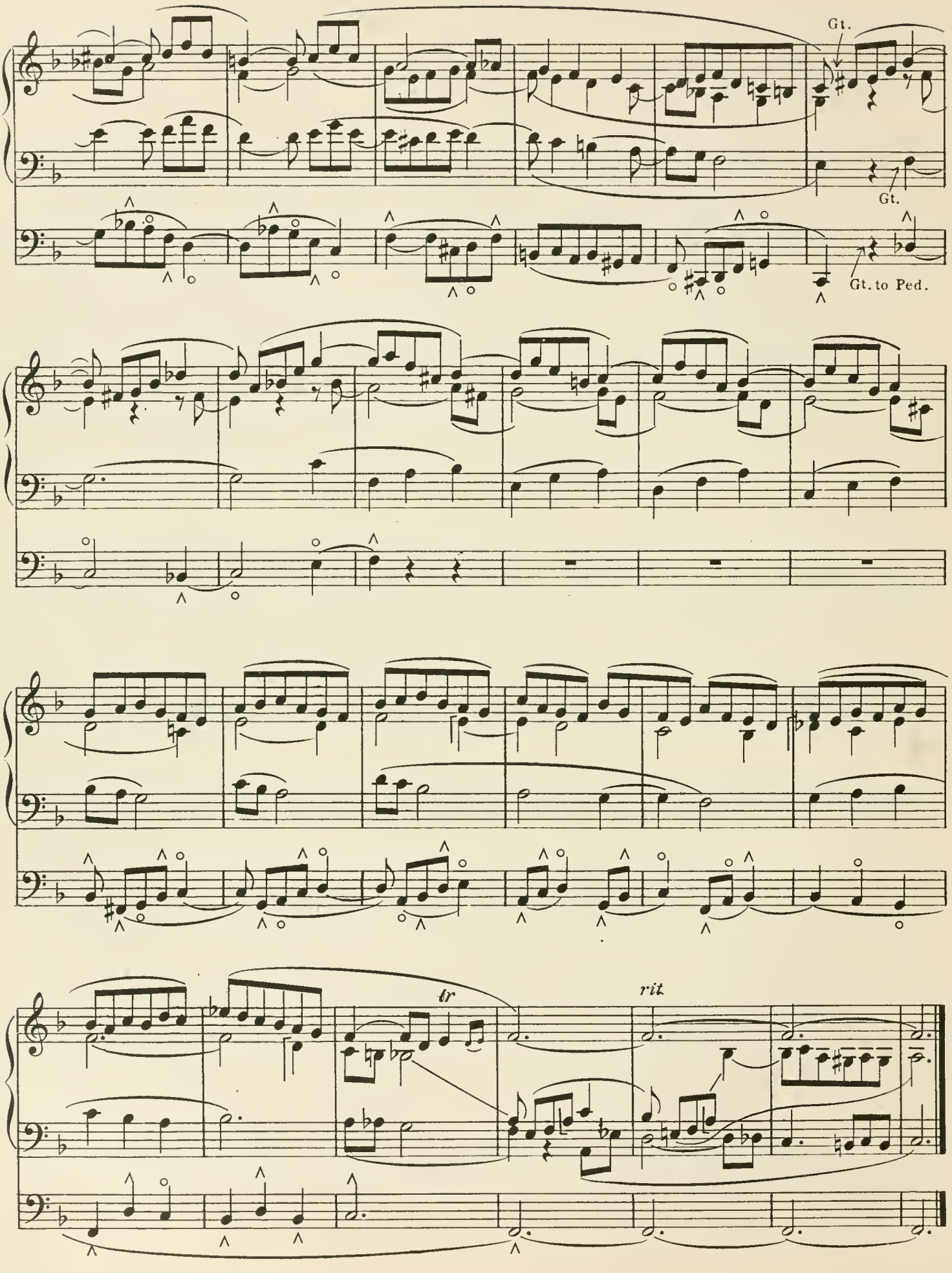
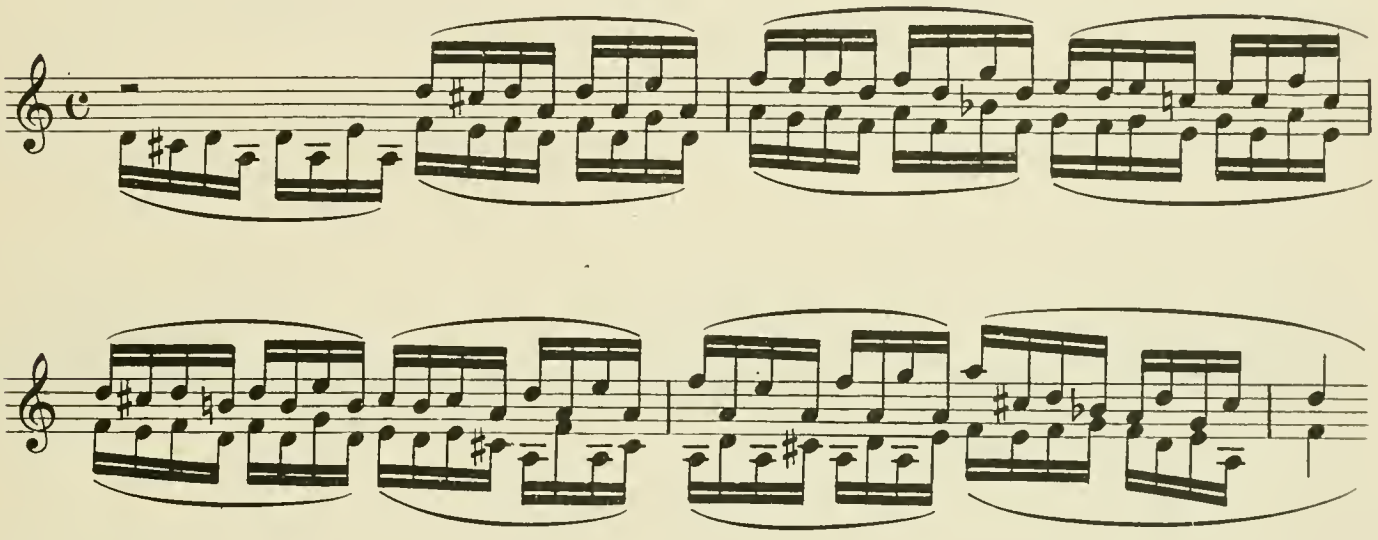
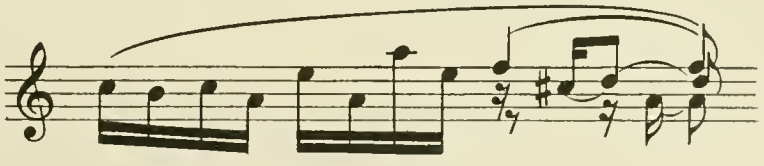
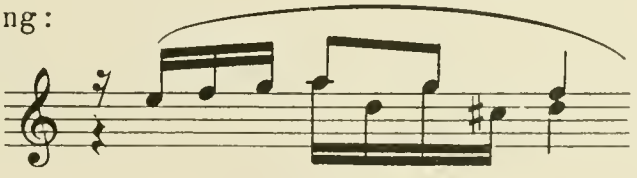
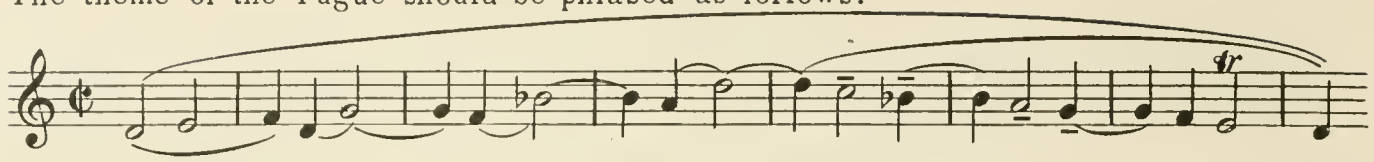
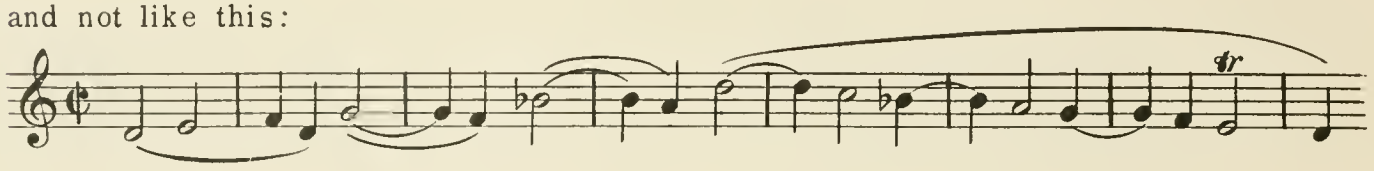
Moderato (♩=)


Gt.
Gt.
Gt. to Ped.
tr
rit.

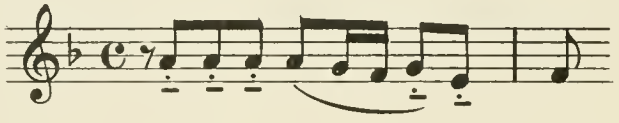
Lesson Nº 61

Phrasing (Continued)

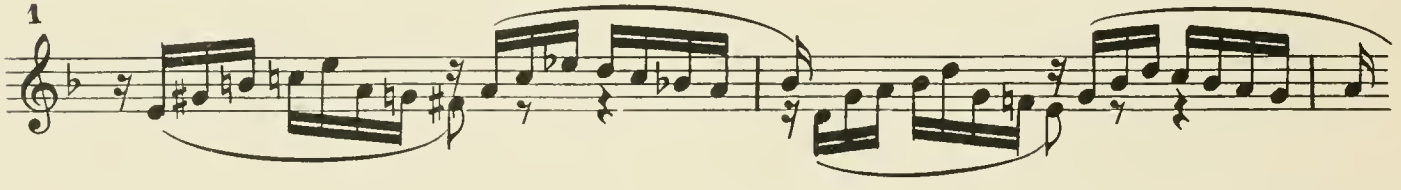
The "Doric Toccata" (J. S. Bach, Vol. 3 No. 3) should be played only moderately fast and in absolutely strict time. For the sake of rhythm the sixteenth notes are grouped as follows, but these groups should not be separated:

The following figuration should be played in one phrase:

likewise the following:

The theme of the Fugue should be phrased as follows:

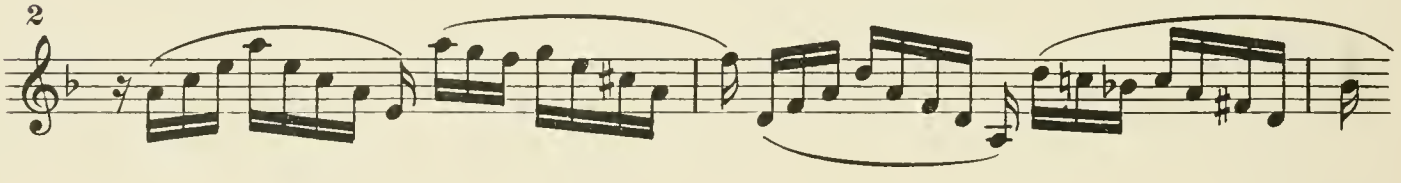


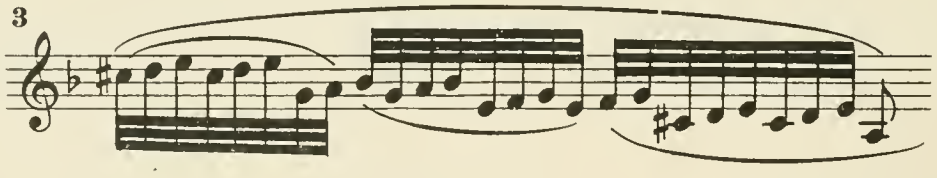
and not like this:

The Fugue in D Minor (J. S. Bach, Vol. 3 No. 4) should be phrased in a similar manner to "bowing" upon the violin, the principal motive being marked as follows:

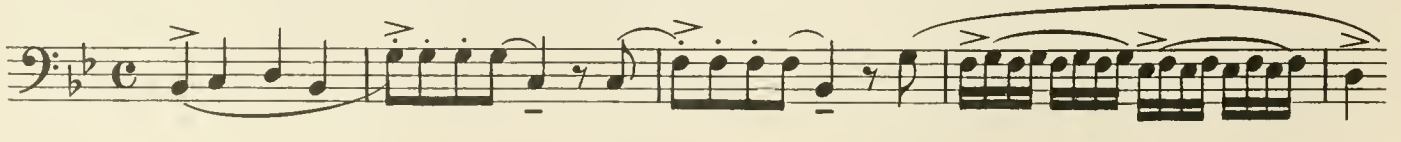


and other quasi violin phrases as follows:

1

2



3

The theme of the Fugue in G minor (J. S. Bach; Vol. 3 No. 5) should be played with absolute precision, and phrased in the following manner:



FUGUE IN A MINOR

Prepare { Sw. full
Gt. full to Octave, Sw. to Gt.
Ped. 16′ & 8′, Sw. & Gt. to Ped.

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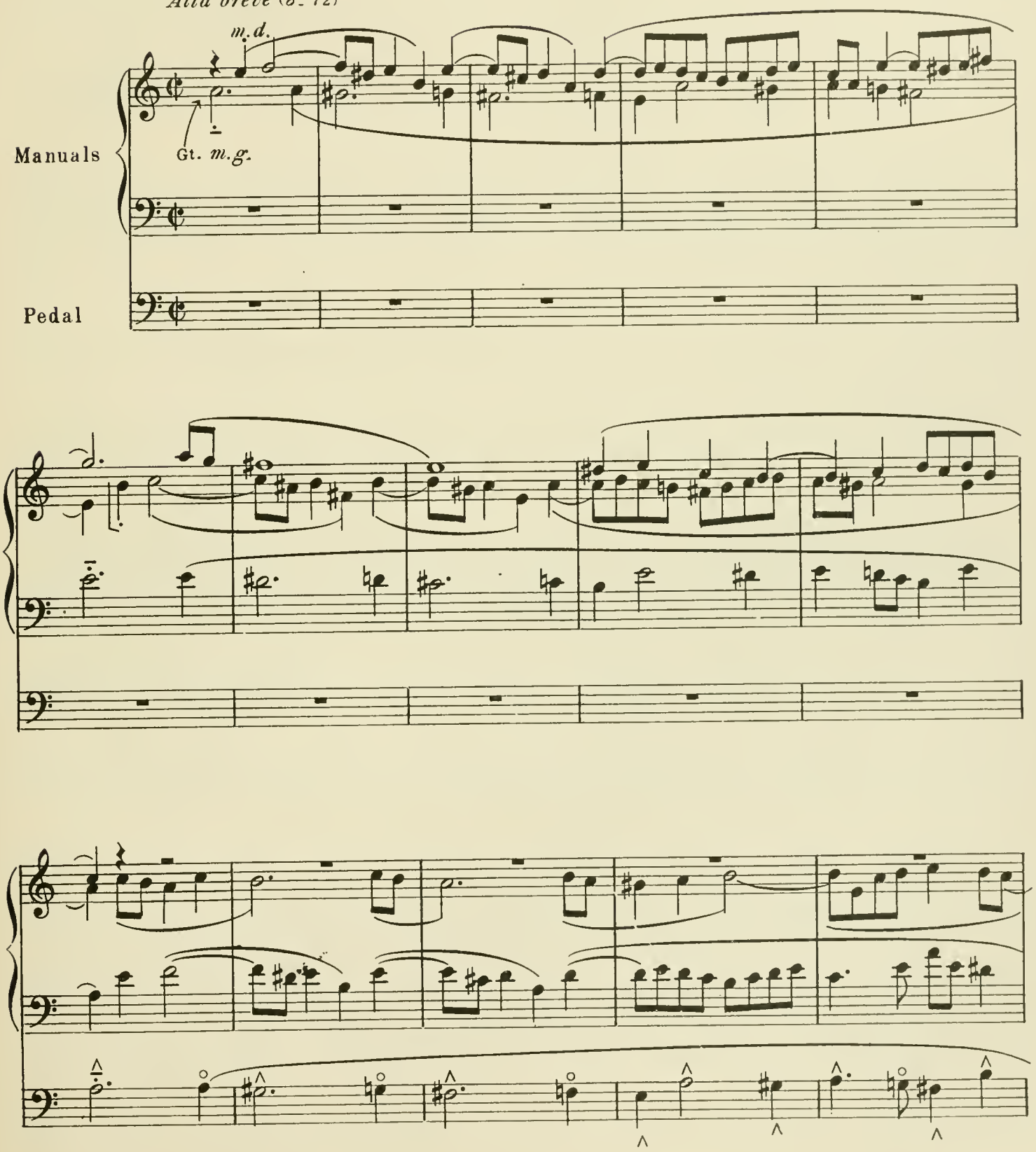
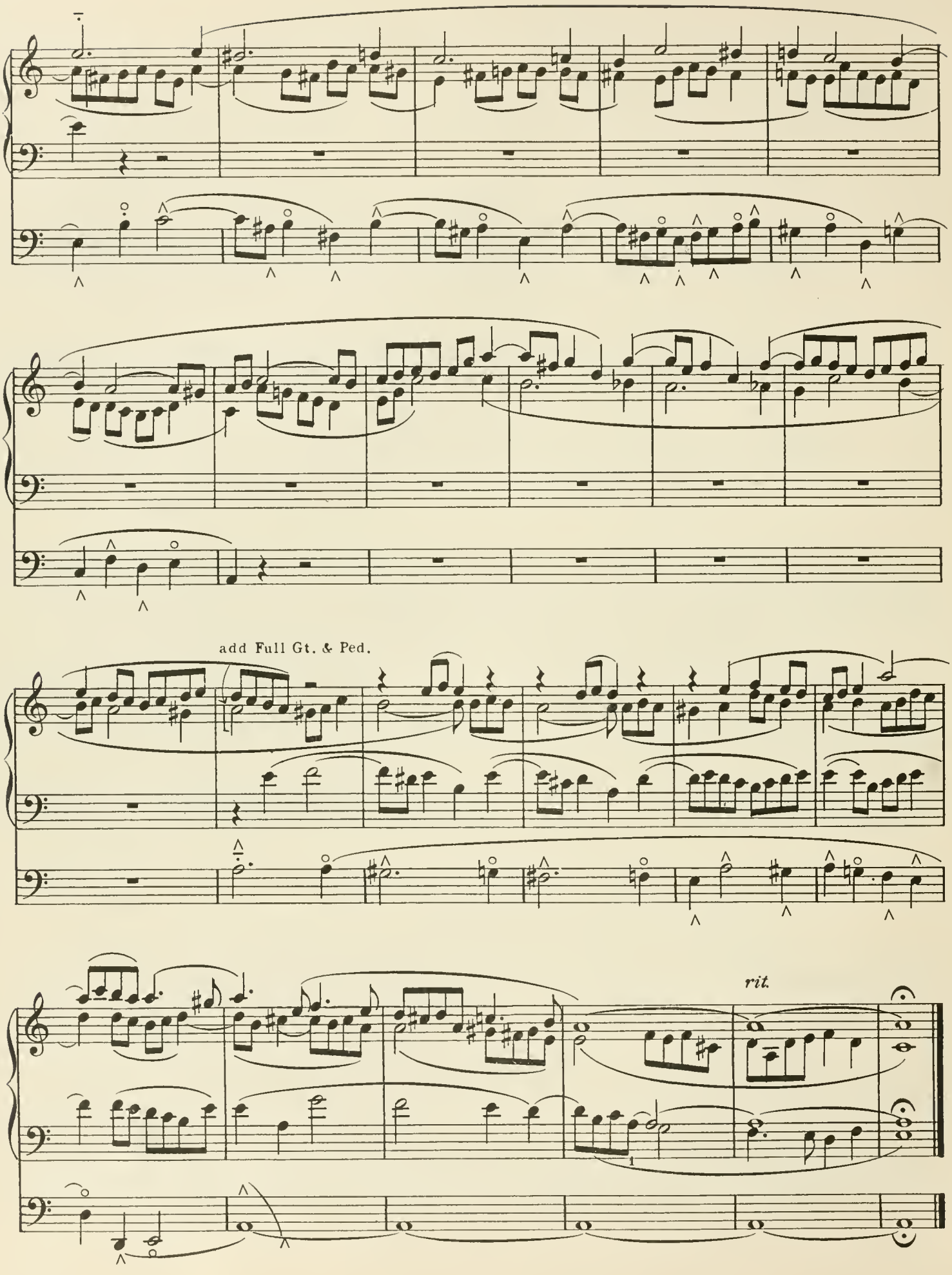
Alla breve (𝅗𝅥 = 72)



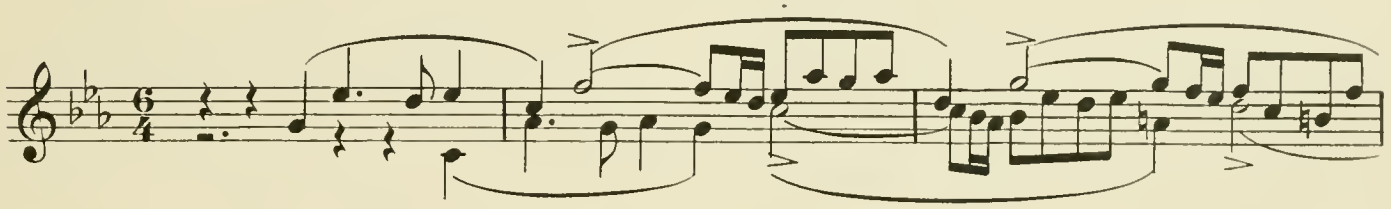

add Full Gt. & Ped.
rit.

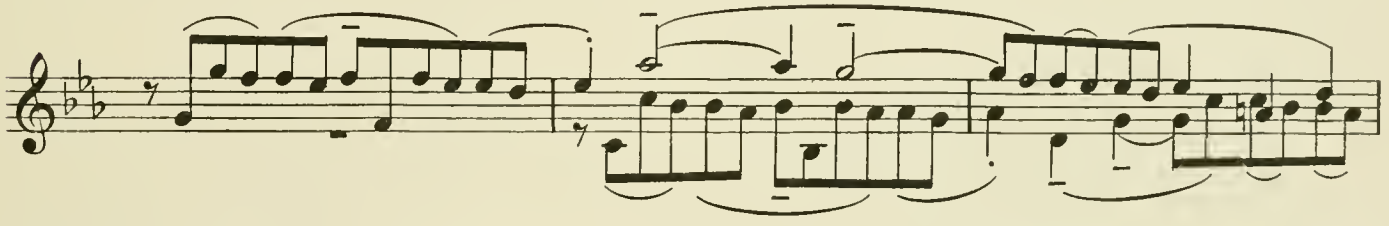
Lesson Nº 62

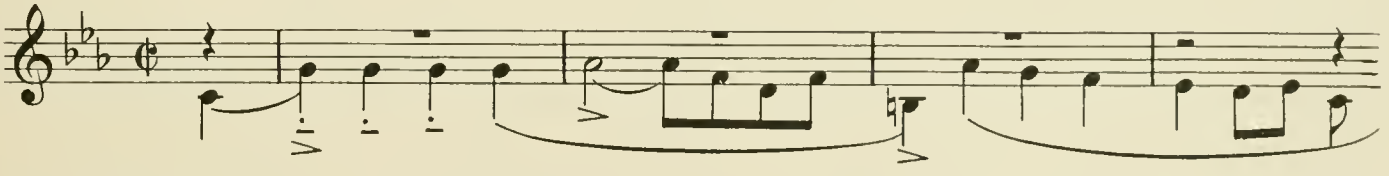
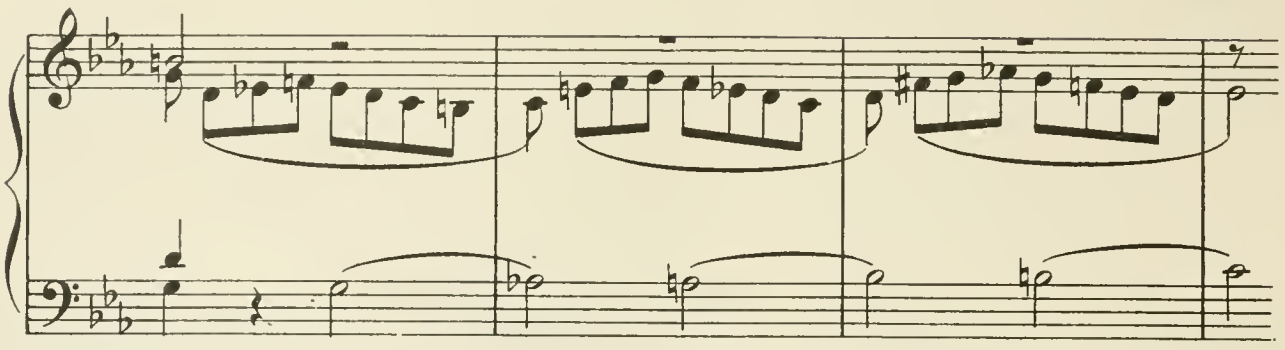
Phrasing (Continued)

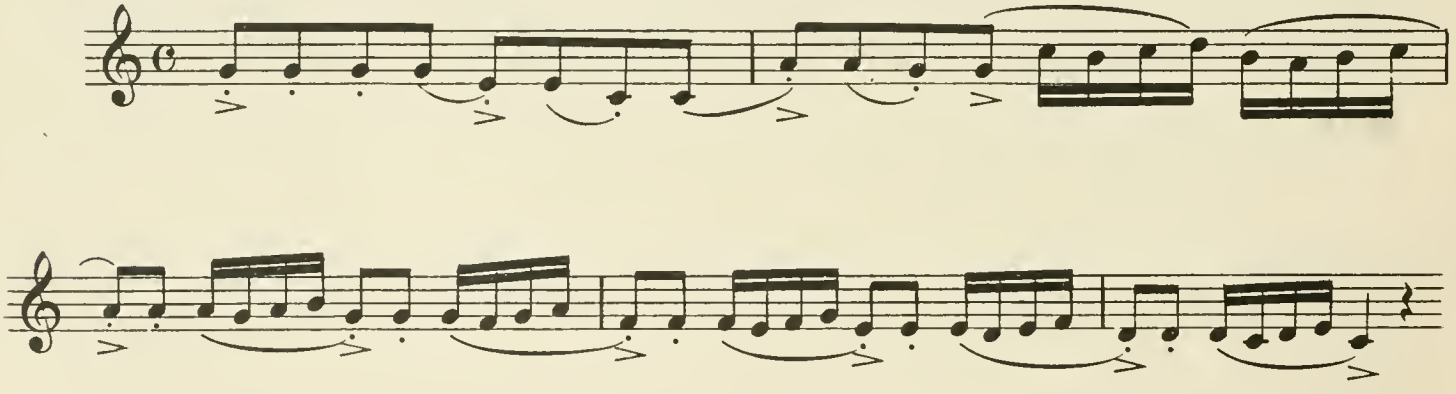
The Fantasie in C minor (J. S. Bach Vol. 3 No. 6) contains some charming bits of phrasing, and great pains must be taken to define them.

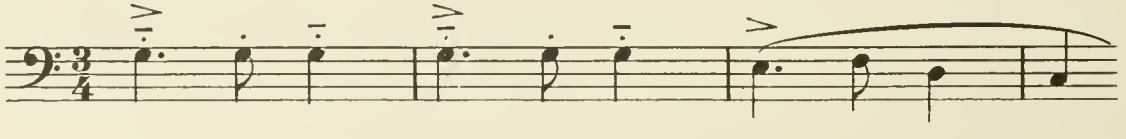
Taken at a moderately slow tempo (♩=66) and with well balanced foundation stops of eight feet pitch on the manuals, and of sixteen and eight feet stops on the pedals, this Fantasie possesses great beauty and deep sentiment.

The theme, which is given out in Canon form, is characterizd by the following phrasing:

Observe the following study of phrasing throughout the Fantasie:



The Fantasie ends on the Dominant, and proceeds immediately to the Fugue in approximately the same movement, although written in double time (𝅗𝅥=66). The principal theme of the Fugue should be phrased as follows:

The chromatic theme in the second section should not be played like a scale, but phrased in the following manner:

There is nothing in the Pelude in C major (J. S. Bach, Vol.7 No.6) which calls for particular comment, except a smoothness and evenness of execution, and the usual accentuation of common time.

The Fugue consists of two sections separated by a florid interlude. The principle theme of the first section should be given out and phrased as follows:

And the main theme of the third section is as follows:



ALLEGRETTO IN G MINOR

Prepare { Sw. 8′ and 4′
Gt. Soft 8′, Sw. to Gt.
Ped. Soft 16′ and 8′, Gt. and Sw. to Ped.

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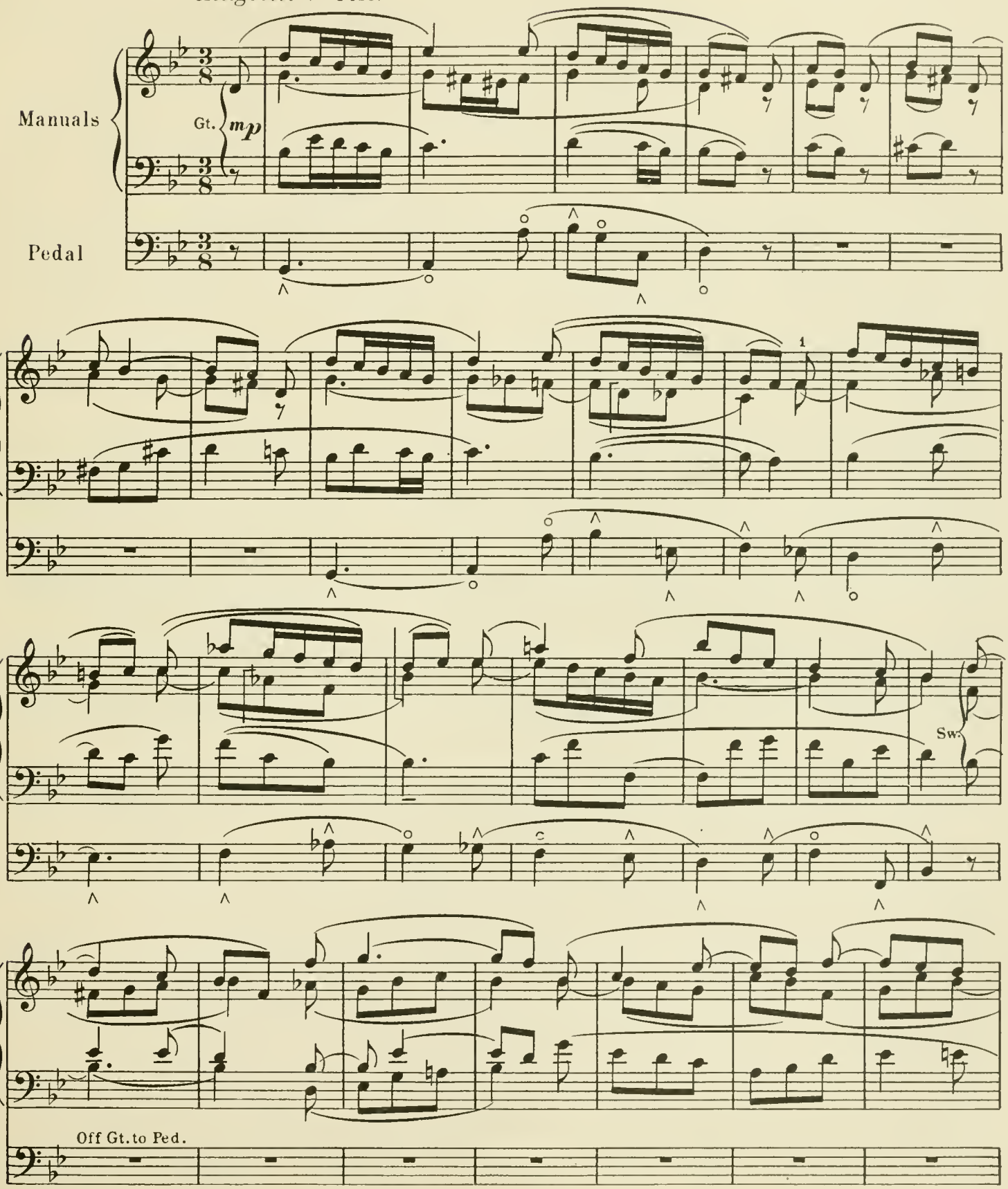
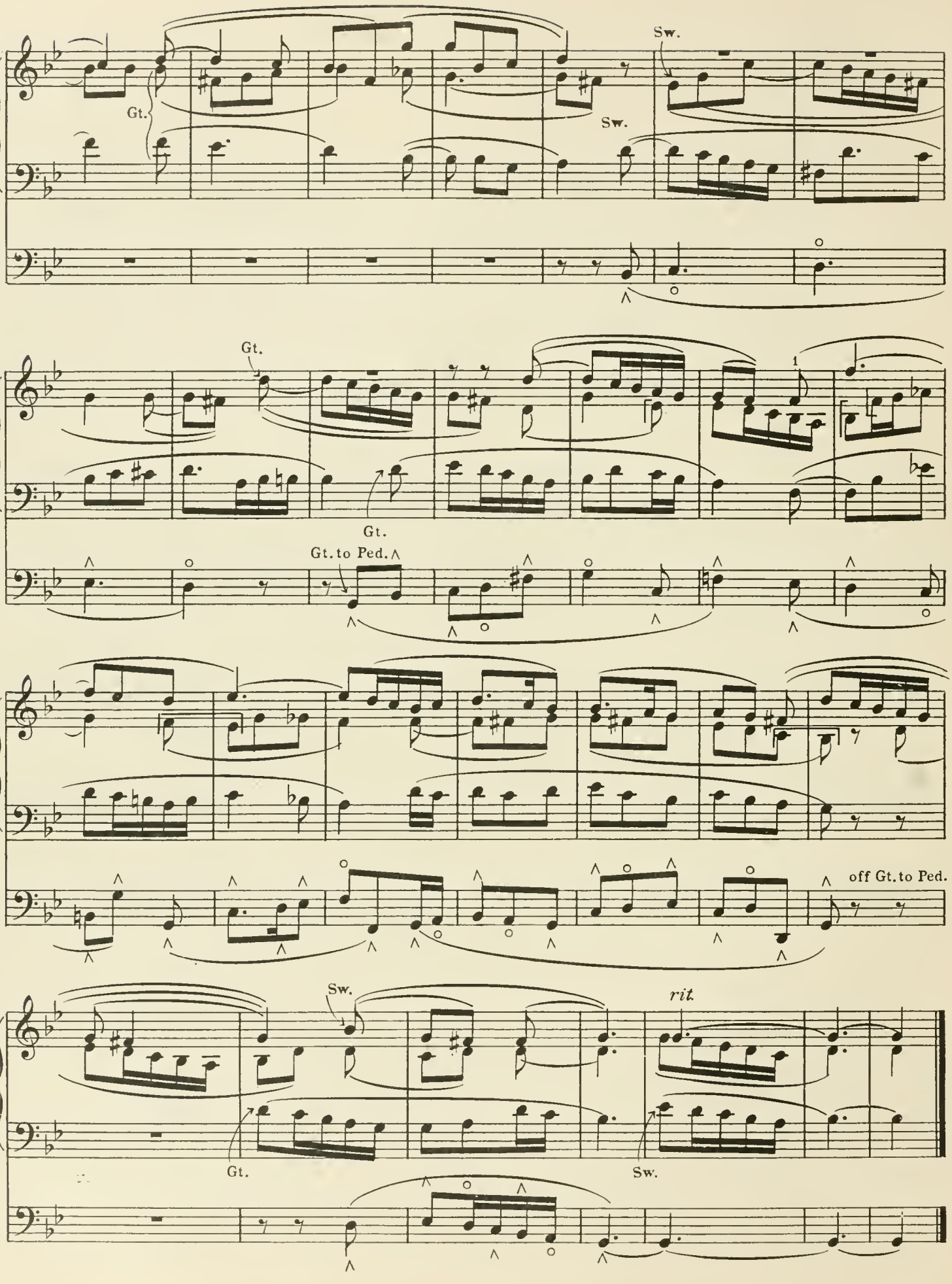
Allegretto (♪ = 126)



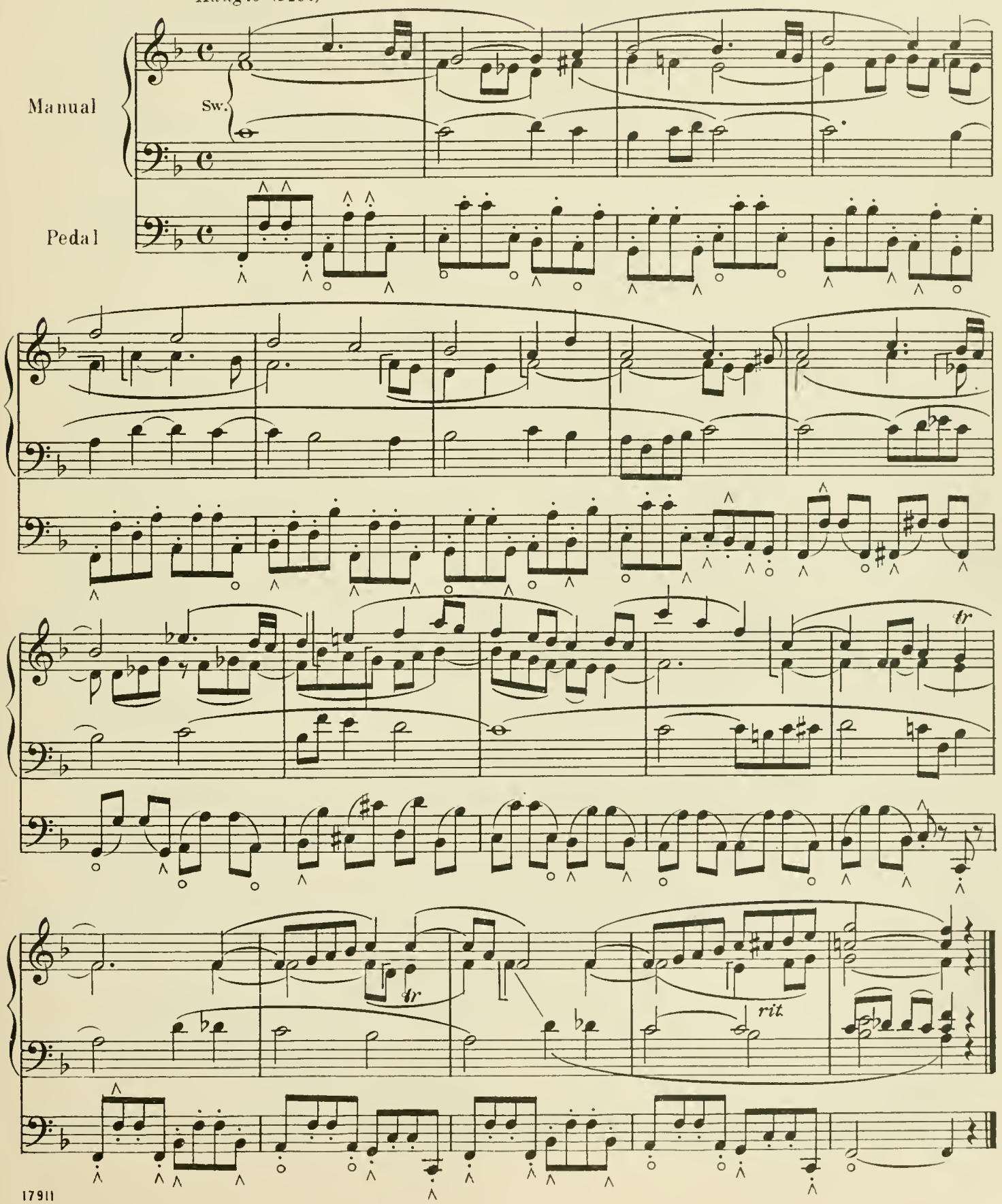
Gt.
Sw.
Sw.
Gt.
Gt.
Gt. to Ped.
1
off Gt. to Ped.
Sw.
rit.
Gt.
Sw.

ADAGIO IN F MAJOR

Prepare { Sw. Flutes and Strings 8′
Ped. Soft 16′ & 8′

GUSTAV MERKEL
Edited by Clarence Eddy

Adagio (♩=52)



Lesson Nº 63

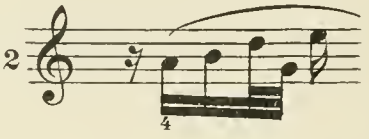
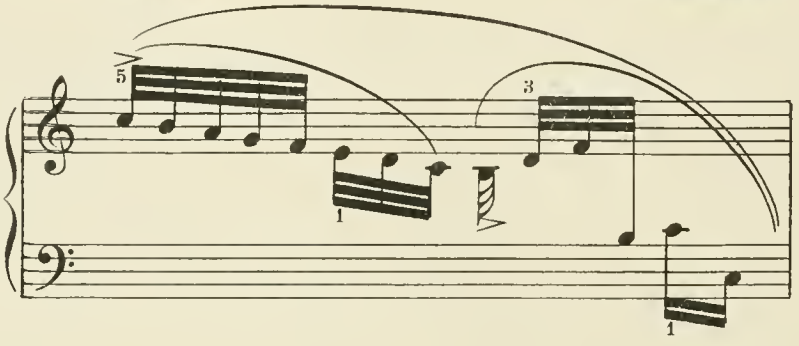
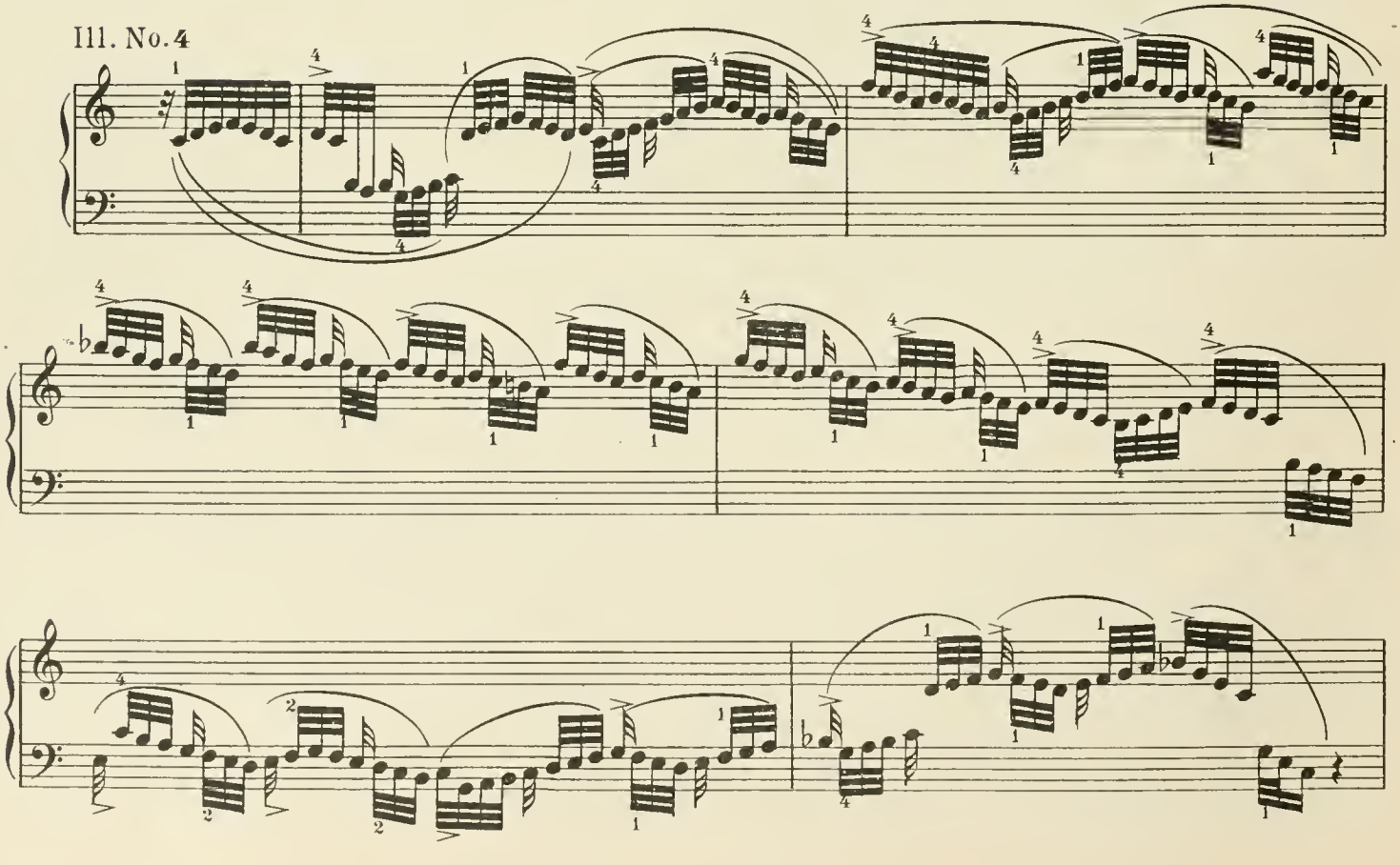
Phrasing (Continued)

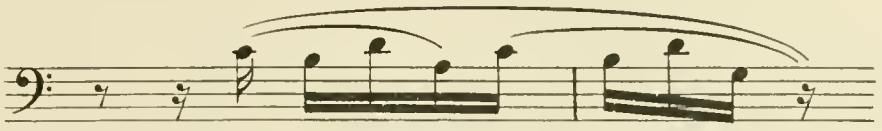
In the Toccata and Fugue in C major (J. S. Bach, Vol. 3 No. 8), many interesting points of phrasing occur, about which there will always be many differences of opinion.

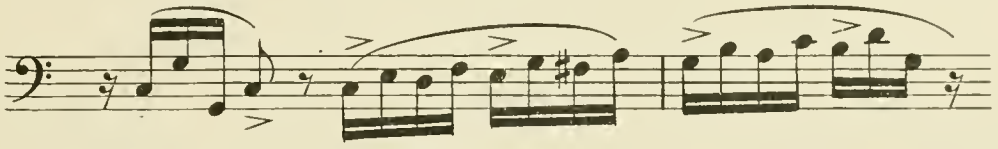
The introductory figuration in the Toccata should undoubtedly be grouped in such a manner that the rhythmical pulsations of each measure are definitely preserved, without breaking them up however into disjointed fragments. There should always be a fundamental legato feeling, and the tempo should be such as will enable the player to execute the runs and figurations without a particle of haste or hesitation.

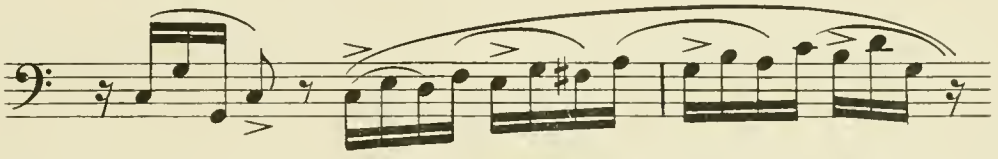
Observe the following method of grouping the opening manual figurations:

Ill. No. 1

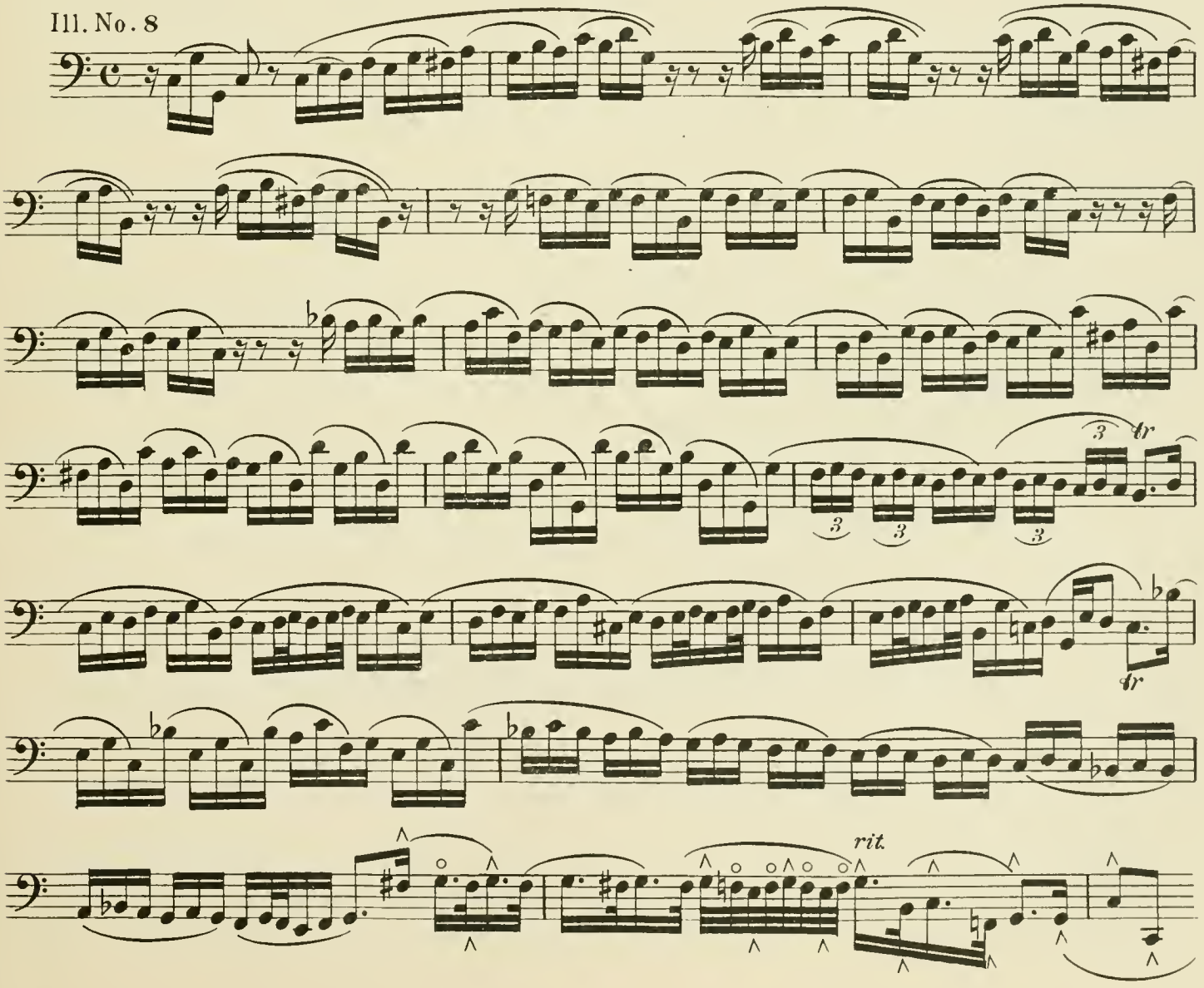
Ill. No. 2

Ill. No. 3

Ill. No. 4

In endeavoring to phrase the long pedal solo which follows, the organist should keep uppermost in mind the natural accentuations, but at the same time he must consider a certain freedom in outlining the various melodic periods. This freedom is determined by the character of the answering motive, Illustration No. 5:

Ill. No. 5

Therefore the second motive of the opening phrase would not be phrased like this, Illustration No. 6:

Ill. No. 6

but as shown in Illustration No. 7:

Ill. No. 7

The entire pedal solo therefore would best be phrased in the following manner, as shown in Illustration No. 8:

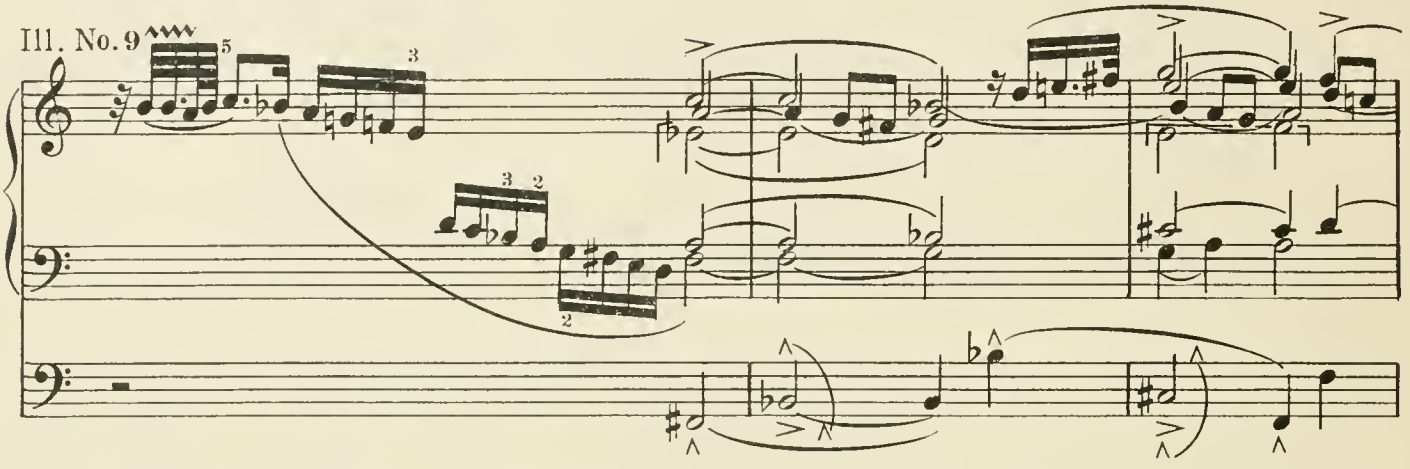
Ill. No. 8



The movement of the Adagio should be absolutely steady; much like a solemn march (♪ = 66). All of the eighth notes in the pedal part are to be played with a tenuto touch, perfectly equal and regular, and with no attempt at phrasing. Great care and good taste however must be displayed in properly phrasing the beautiful melody of the soprano, together with the accompanying inner parts, and in playing the manual and pedal parts precisely together.

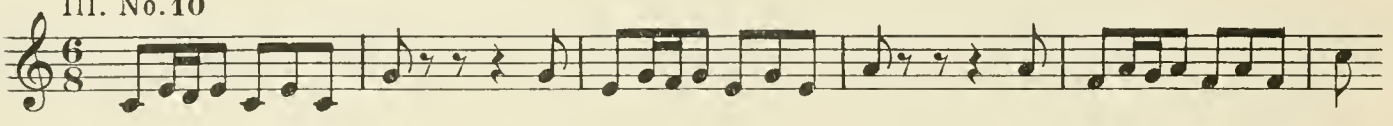
The Grave movement which follows, should be given with the utmost breadth and majestic dignity, and with the appropriate harmonic phrasing, Illustration No. 9:

Ill. No. 9

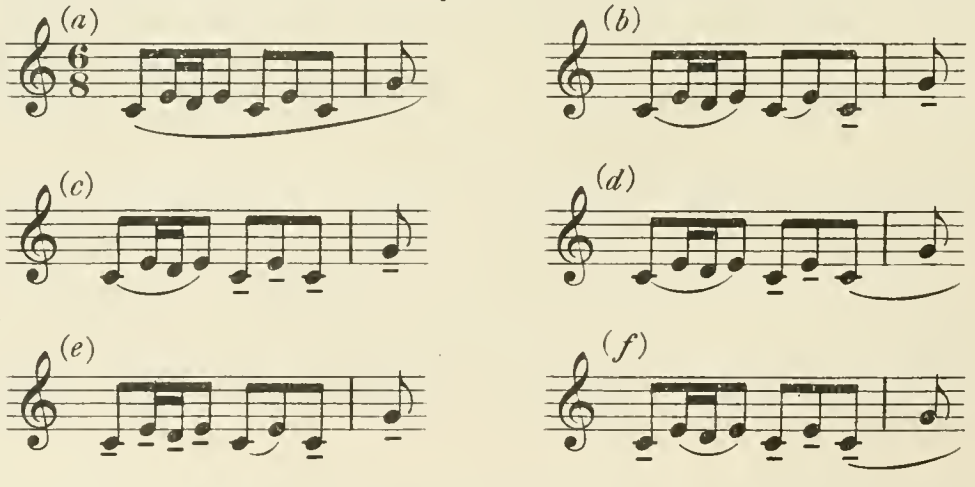


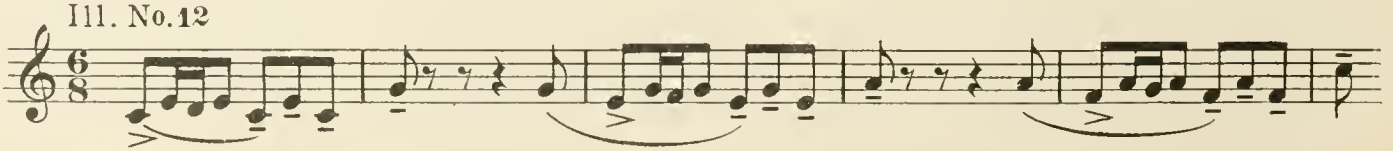
The theme of the Fugue consists of two repetitions of the same motive, as shown in Illustration No. 10:

Ill. No. 10



These motives of the theme may be phrased in half a dozen or more different ways, as shown in Illustration No. 11 (*a-b-c-d-e* and *f*):

Ill. No. 11

For logical reasons of rhythm and contrast however, we prefer the method of playing this theme shown in Illustration No. 12:

Ill. No. 12

SHORT FUGUE IN G MINOR Nº 1

Prepare { Sw. Full
Gt. 8′ & 4′, Sw. to Gt.
Ped. 16′ & 8′, Sw. & Gt. to Ped.

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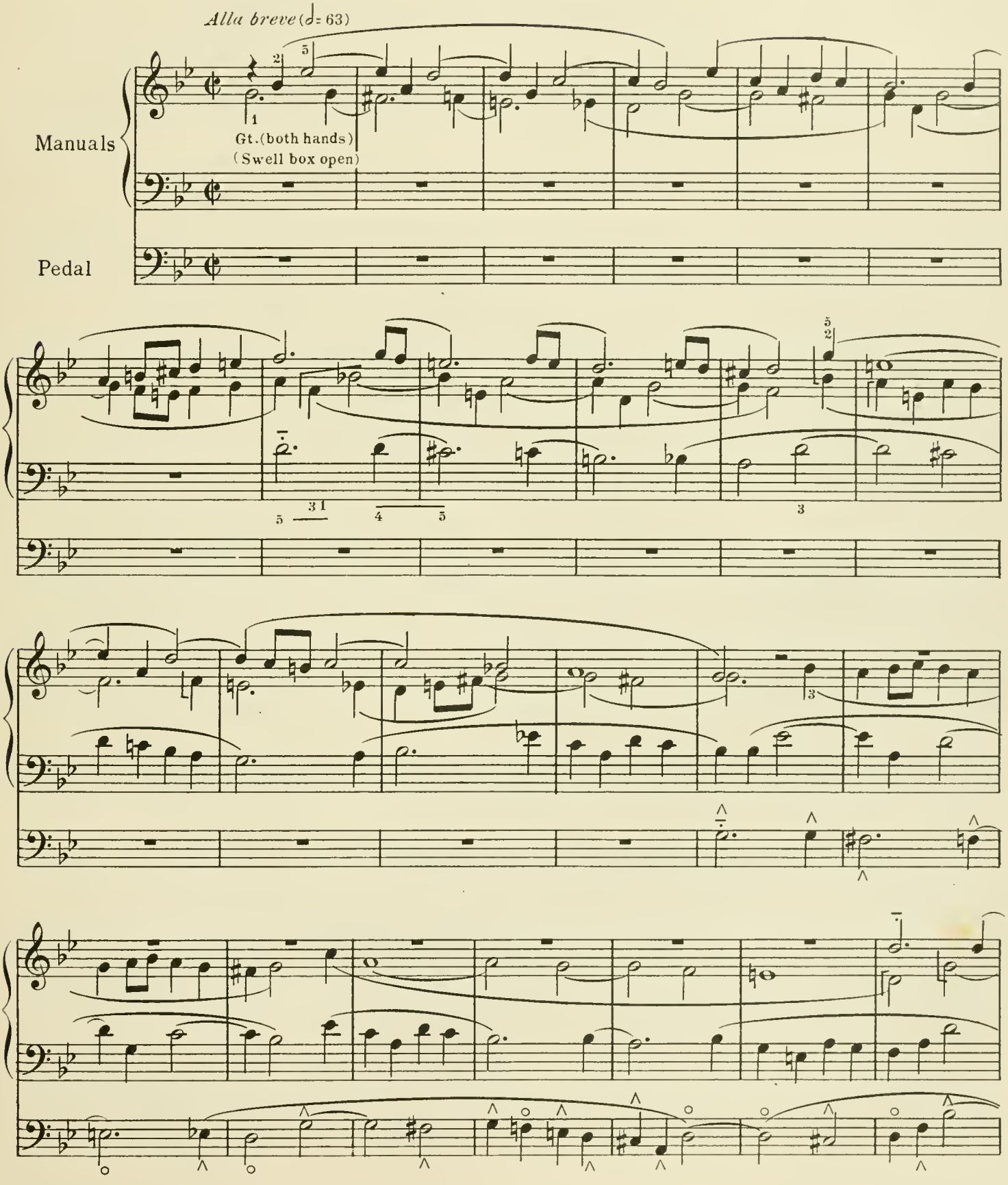
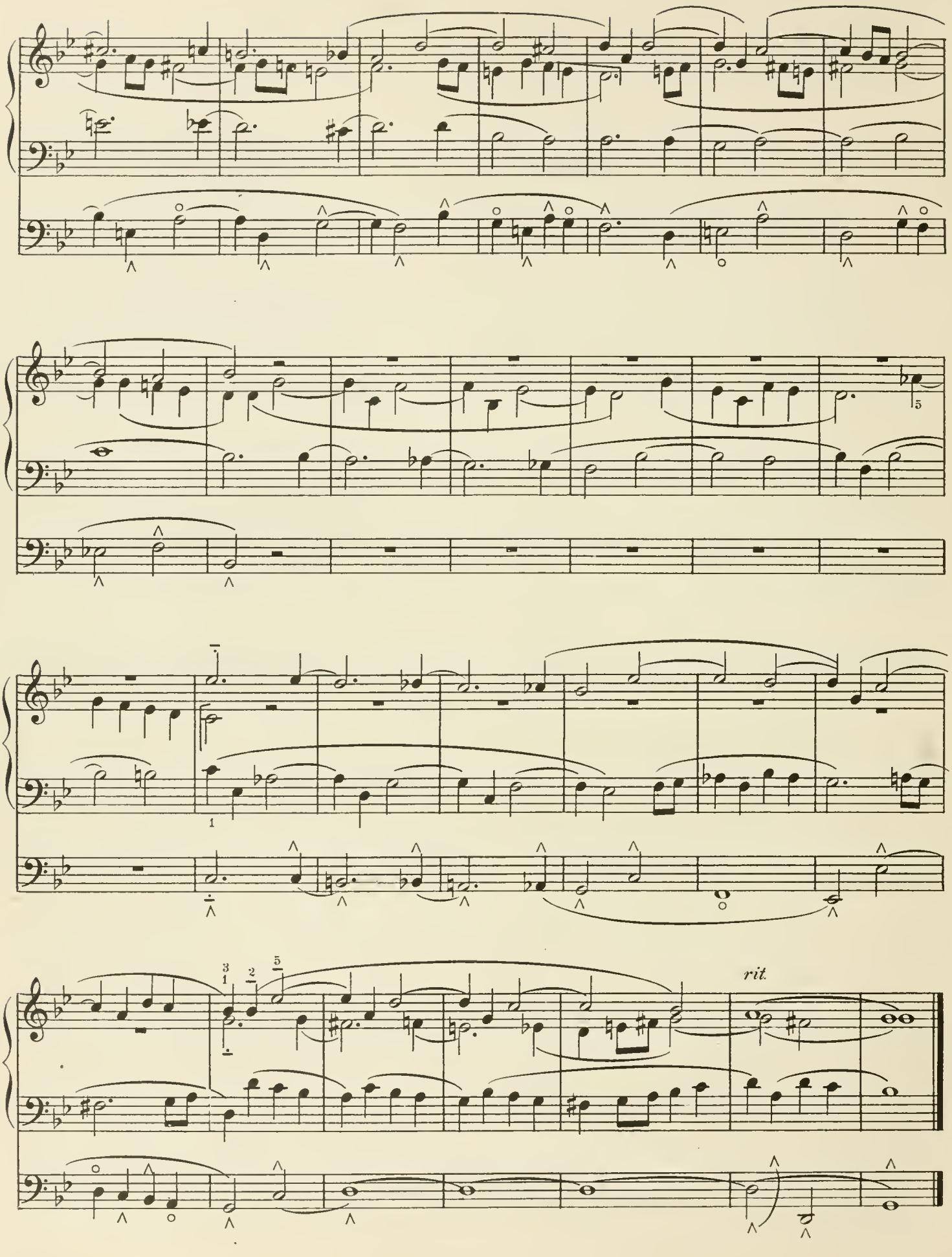



rit.

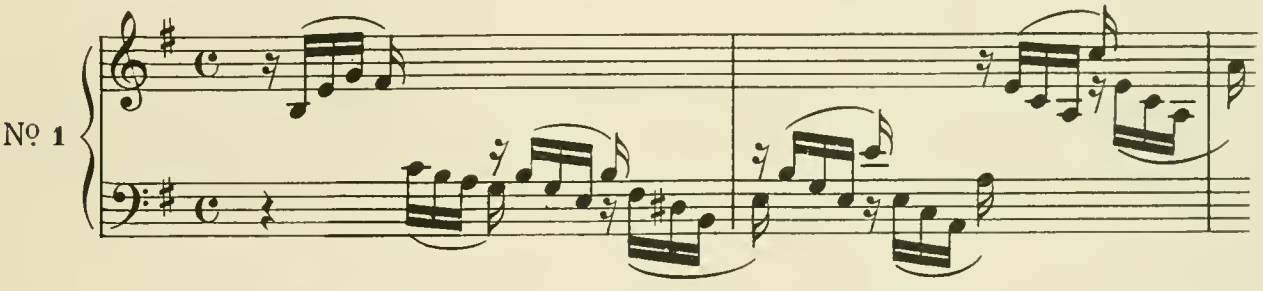
Lesson Nº 64

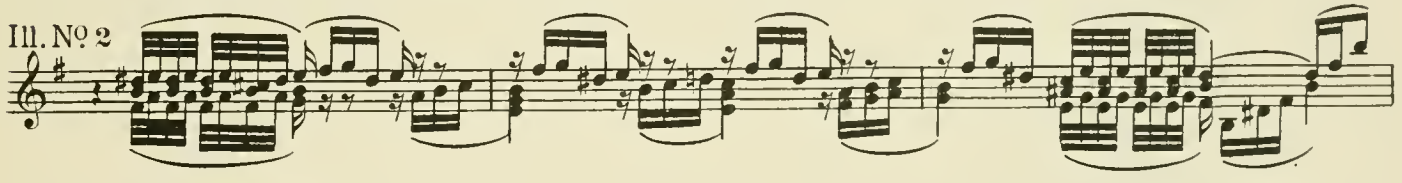
Phrasing (Continued)

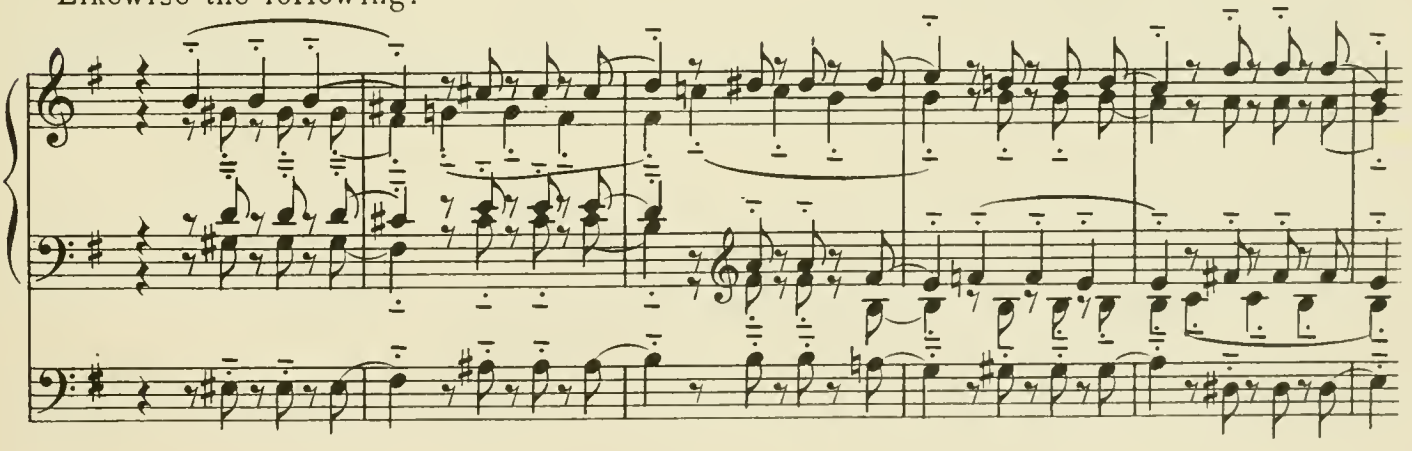
The Prelude and Fugue in E minor (J. S. Bach, Vol. **3** No. **10**), are usually played much too fast, and with little or no appreciation of their true sublimity of character. This composition if properly played is most dignified and impressive.

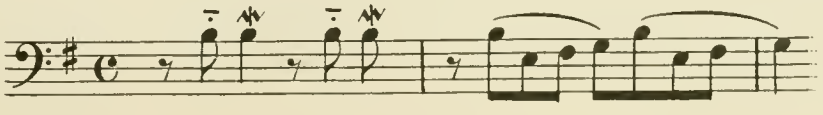
The correct tempo for both the Prelude and Fugue is about as follows: (♩= 58), and in very large, resonant auditoriums, when the full organ is employed, it should be even slower.

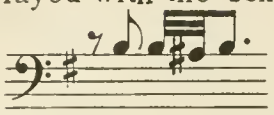
Fundamentally there should be a strong legato feeling, nevertheless the subject of phrasing enters deeply into the character of this composition. The solo passage which begins the Prelude should be grouped as follows, although the groups of notes are not to be separated, Illustration No. **1**:

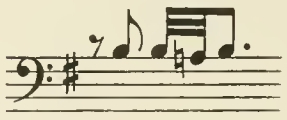
Ill. Nº **1**

Observe carefully the following phrasing, Illustration No. **2**:

Ill. Nº **2**

Likewise the following:



The theme of the Fugue is phrased as follows:

and the Mordent (𝆖), should be played with the semitone below the given note:



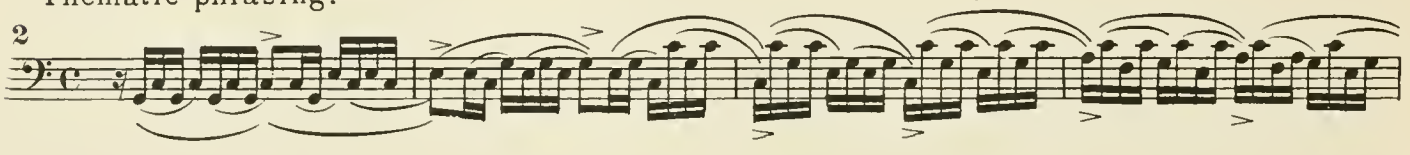
although it is sometimes played with the whole-tone below:

A careful study of the Prelude and Fugue in C major (J.S.Bach, Vol. 4 No. 1) will convince the most skeptical that a thematic phrasing is greatly to be preferred to the ordinary measure phrasing.

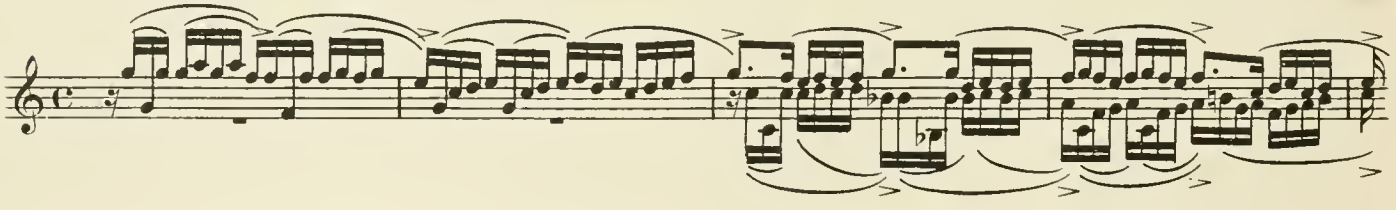
Observe the difference of effect, as applied to the first four measures of the Prelude alone:

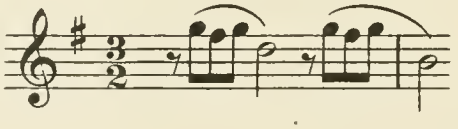
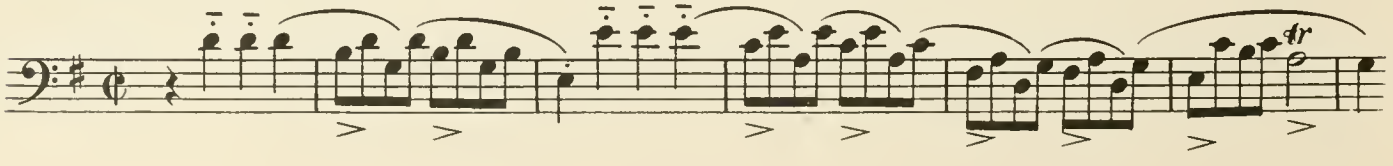
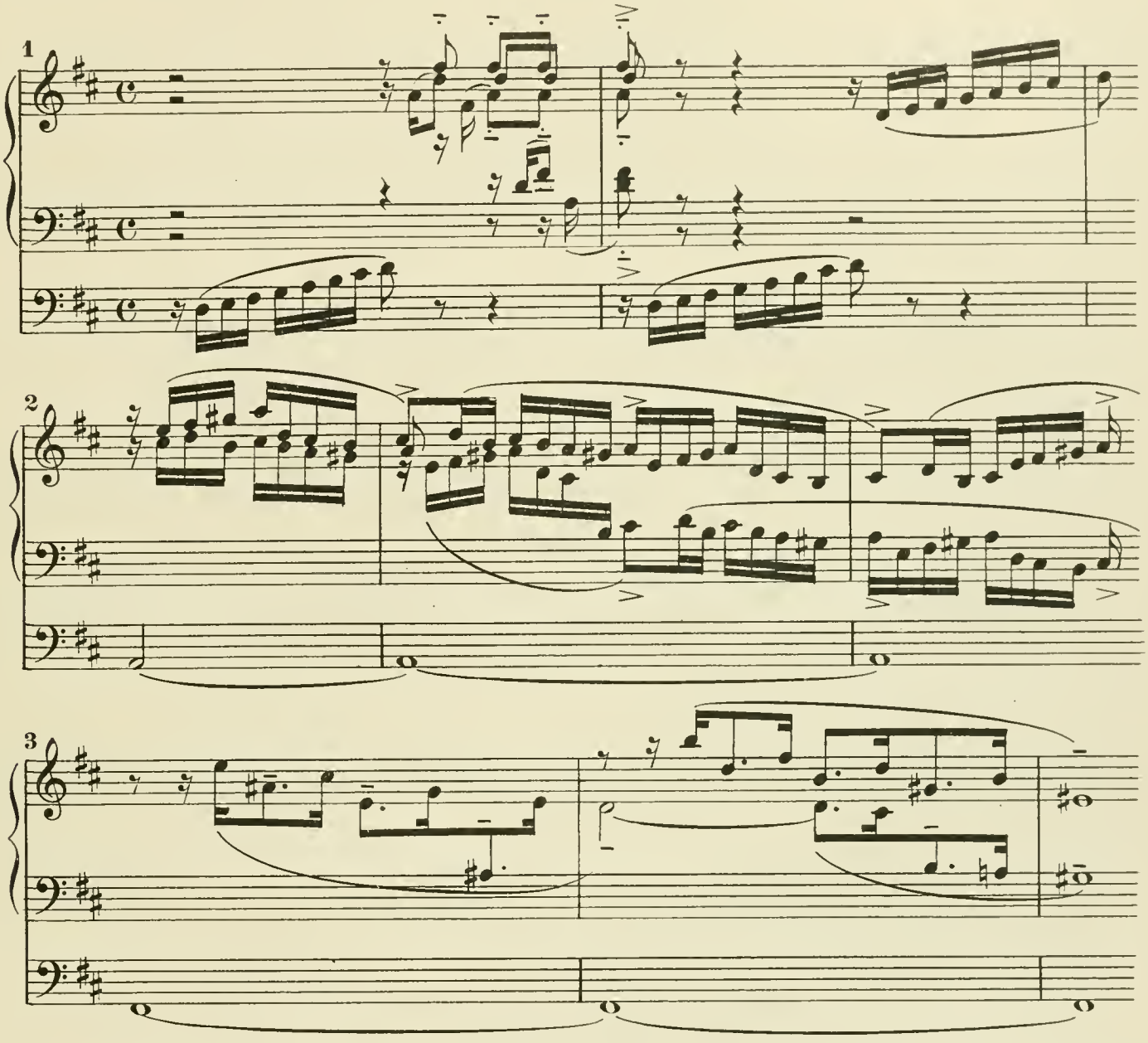
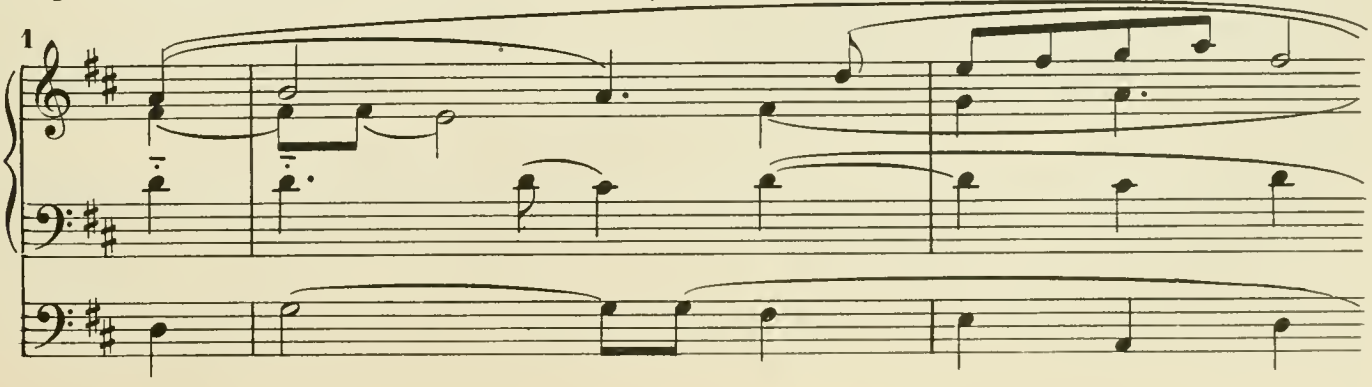
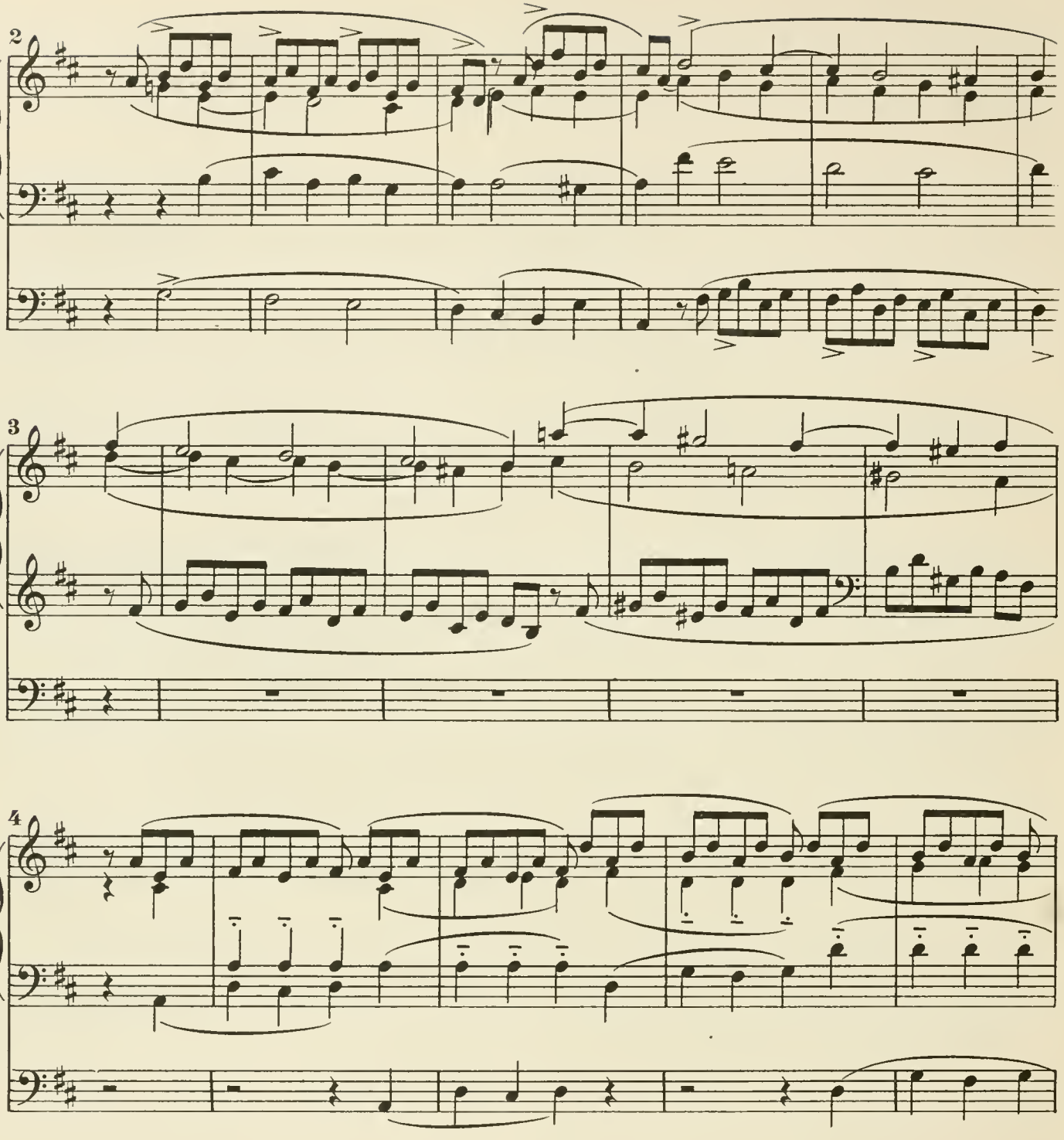
Ordinary measure phrasing:

1

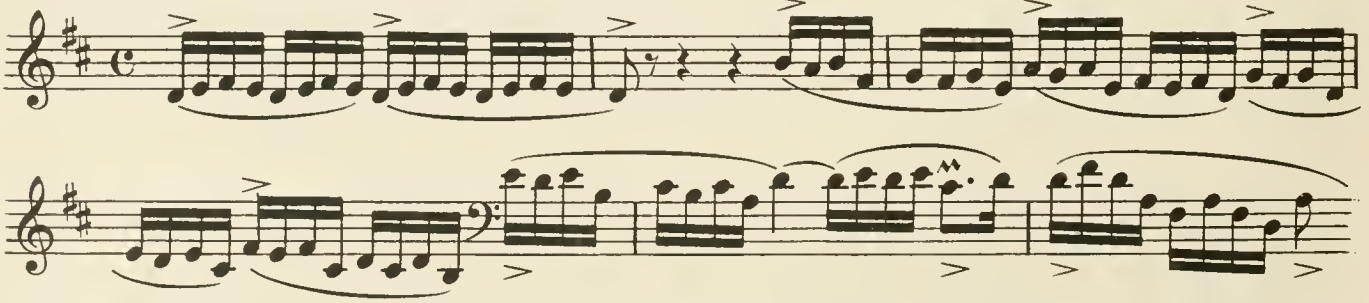
Thematic phrasing.

2

The theme of the Fugue gains tremendously in interest by the following phrasing:



The thematic germ of the Prelude in G major, (J.S.Bach, Vol. 4 No. 2) lies in the following motive:

and the theme of Fugue calls for the following phrasing:

The introduction to the Prelude in D major, (J. S. Bach, Vol. 4 No. 3) should be taken only moderately fast, with natural rhythmical pulsations and strong accents upon the first and third beats of each measure, the thematic designs should however be clearly defined by appropriate phrasing. The following illustrations will serve as a key to the general plan:

The Alla breve, or double time, requires very smooth legato playing, with well-defined phrasing, and a strong accent upon the first beat only of each measure. This movement consists largely of two-measure phrases, of which the following are illustrations:



The theme of the Fugue is phrased as follows:



The tempo should be taken moderately fast, but not too hastily, and great care must be exercised that each group of sixteenth notes be played very distinctly.

SHORT FUGUE IN G MINOR No. 2

Prepare { Sw. Full
Gt. 8′ & 4′ Sw. to Gt.
Ped. 16′ & 8′ Sw. & Gt. to Ped.

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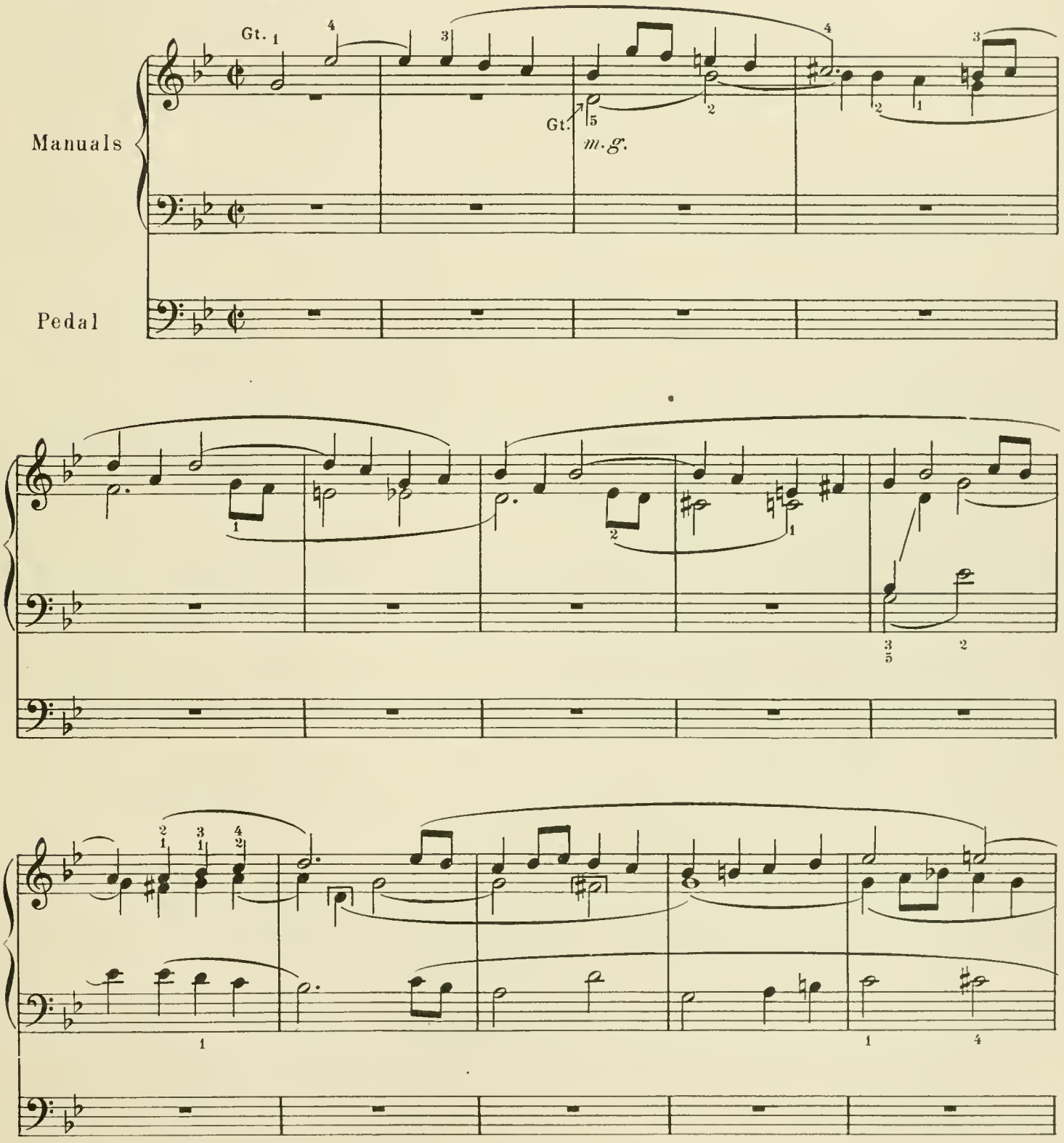
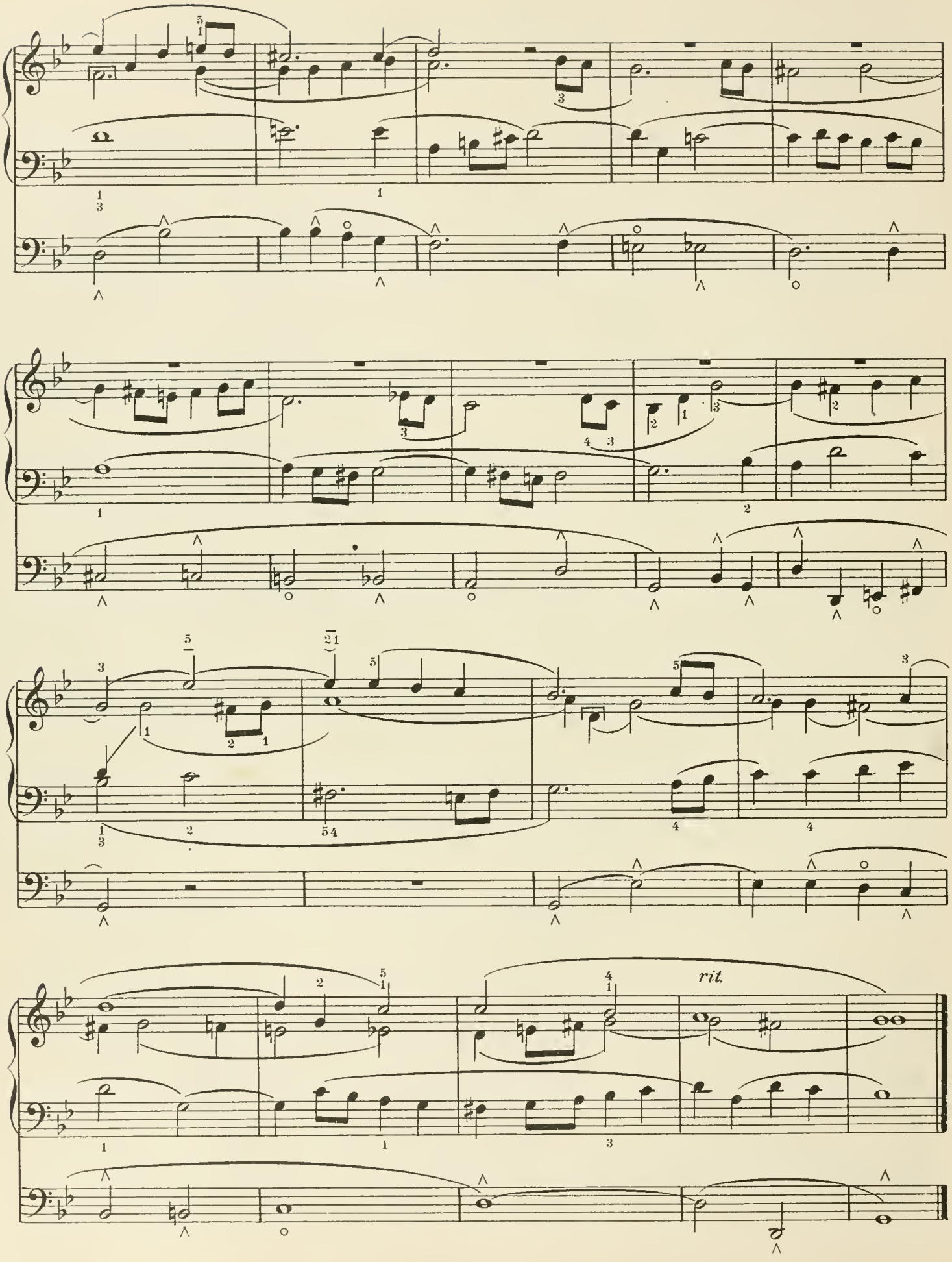
Alla breve (𝅗𝅥 = 63)




rit.

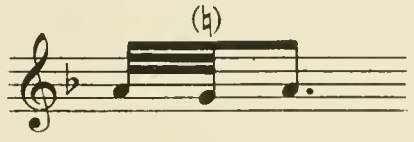
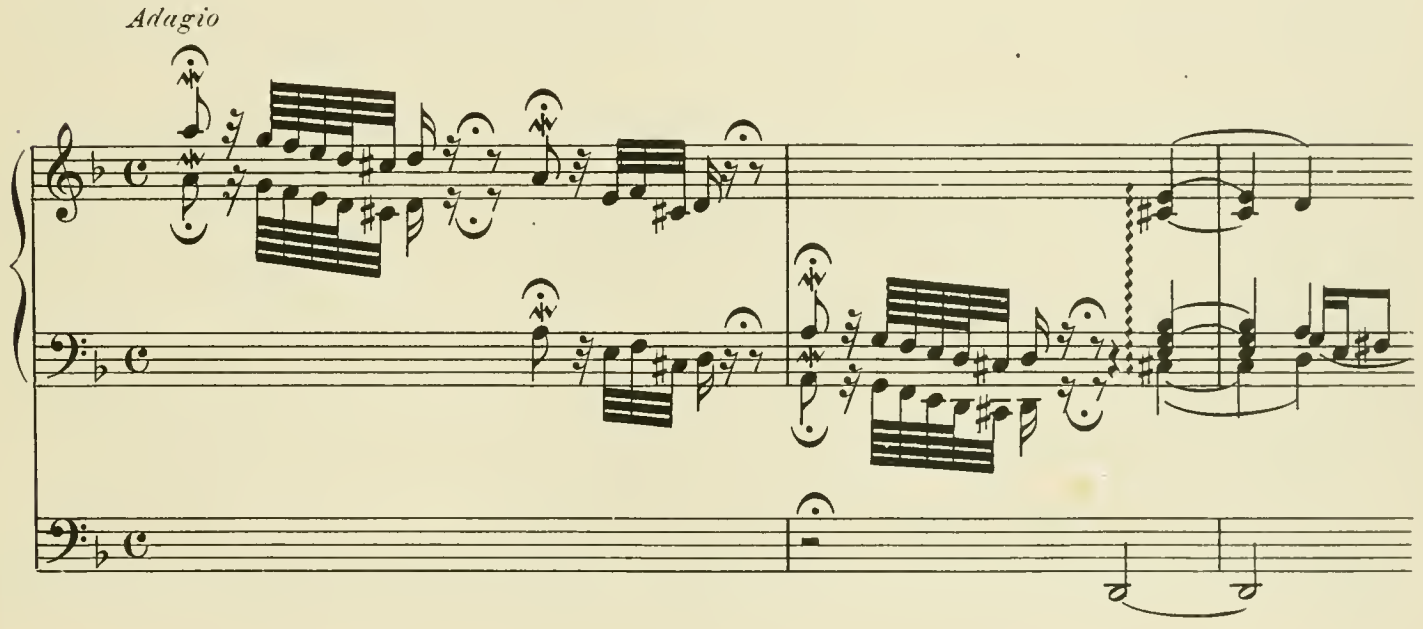
Lesson No 65

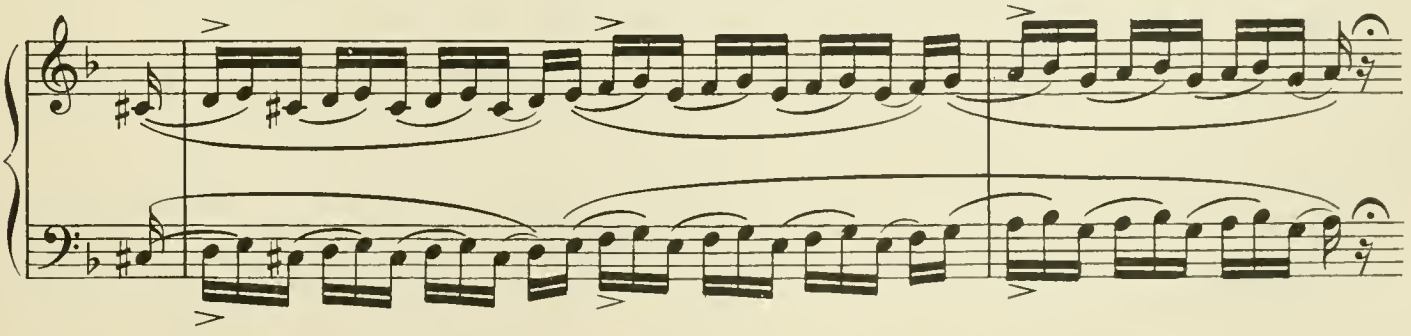
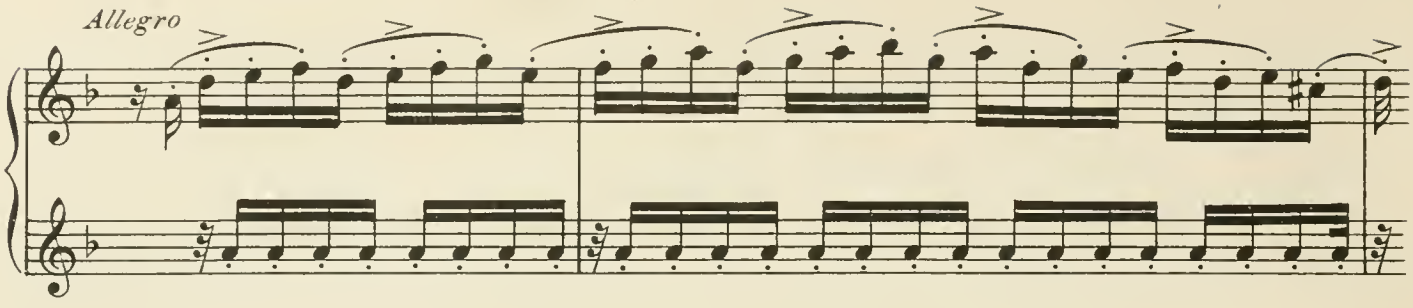
Phrasing (Continued)

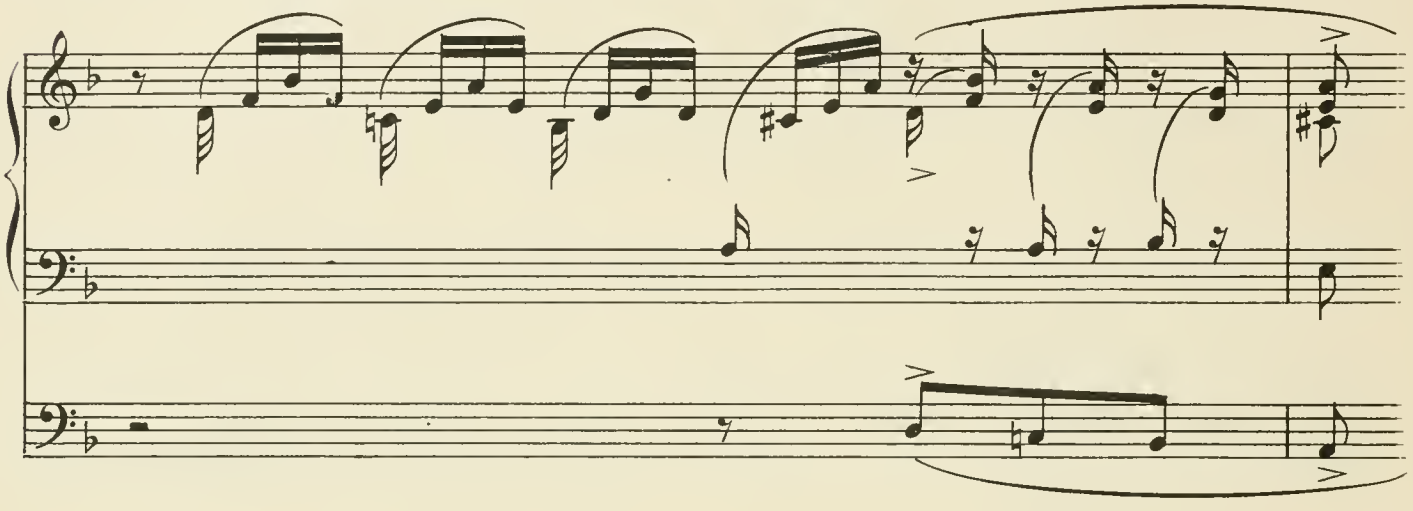
There would seem to be as many different ways of playing the popular Toccata and Fugue in D minor (J. S. Bach, Vol. 4 No. 4) as there are organists. We can however at this time only consider some of the individual phrases.

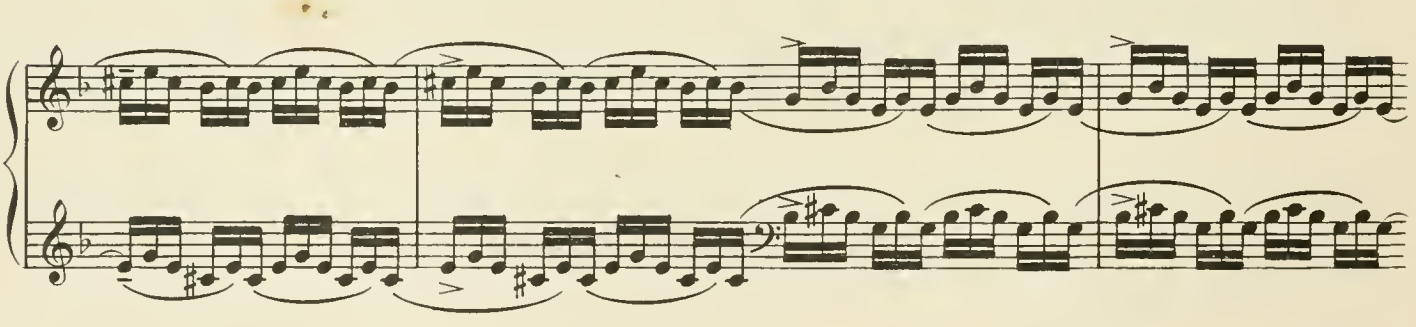
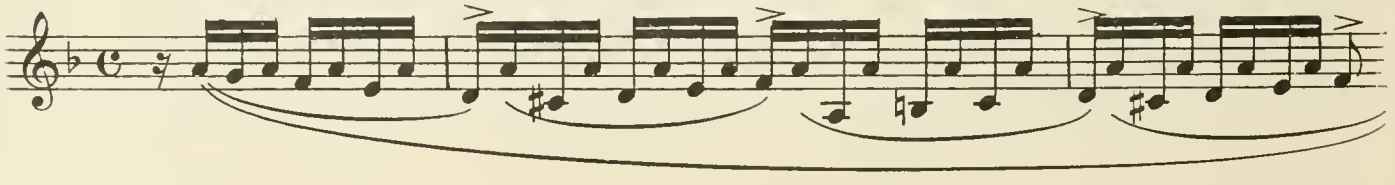
The four opening phrases of the Toccata should be played authoritatively, and with a proper sense of proportion.

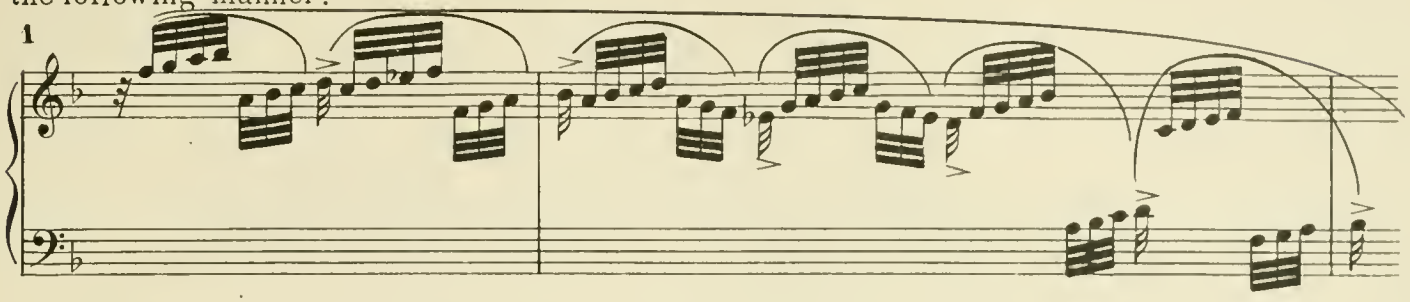
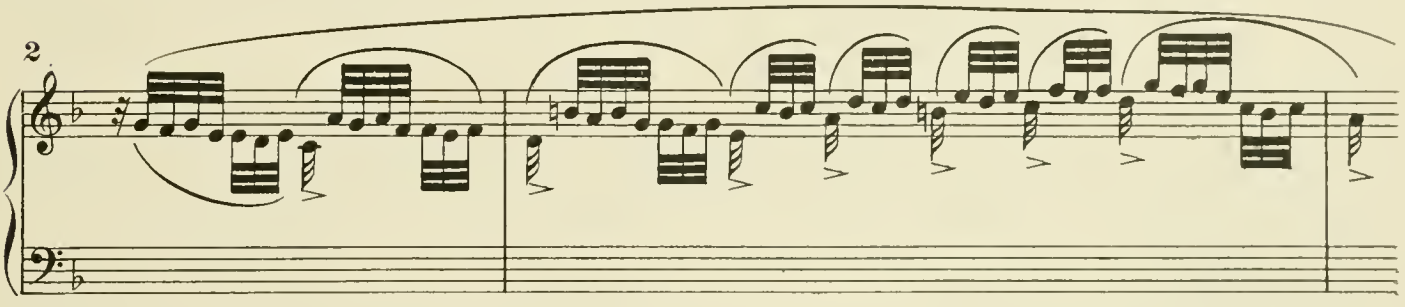
The Mordent (𝆔) is usually played here with the note below in the scale:

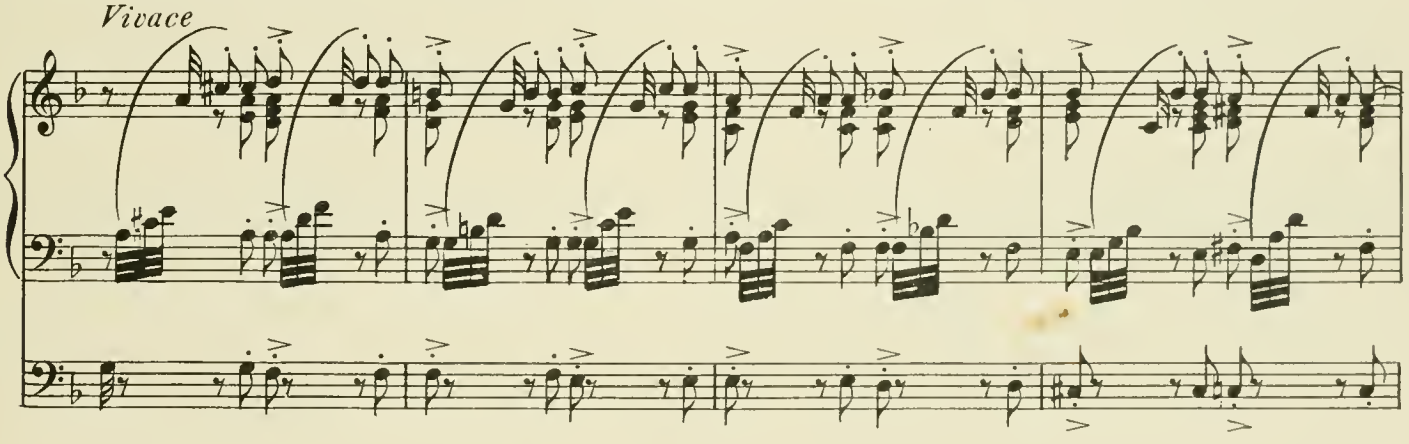
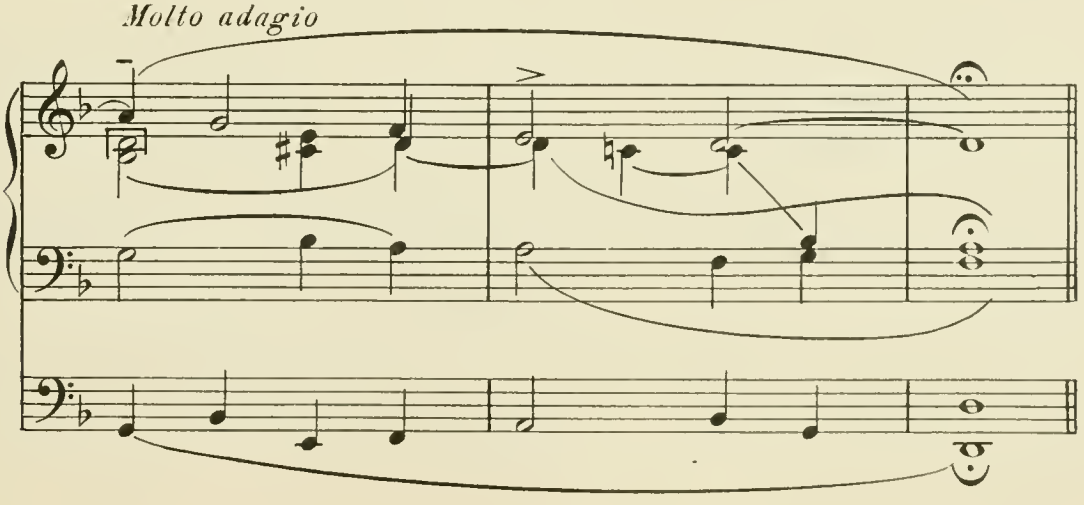


Phrase the Prestissimo movement in the following manner, but do not separate the groups, excepting at the end of the long phrases. Play in time and not too fast.

The following passage should be phrased thus:

and the following passage thus:



The Prestissimo figurations which follow, should however be phrased in this manner:

The Fugue must be played strictly in time, with the theme phrased as follows:

The brilliant recitative passages near the close of the Toccata should be rhythmically treated in the following manner:

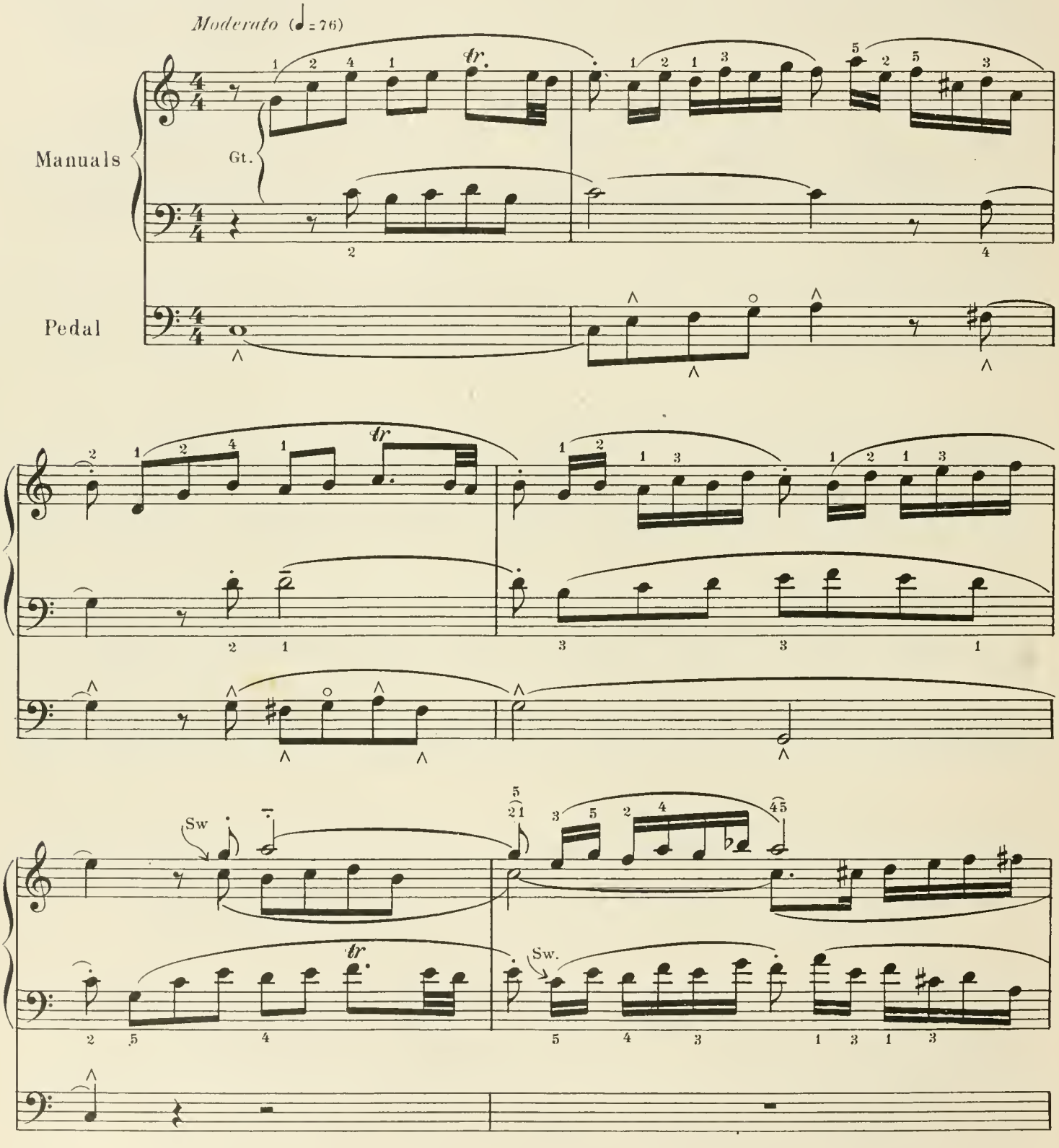
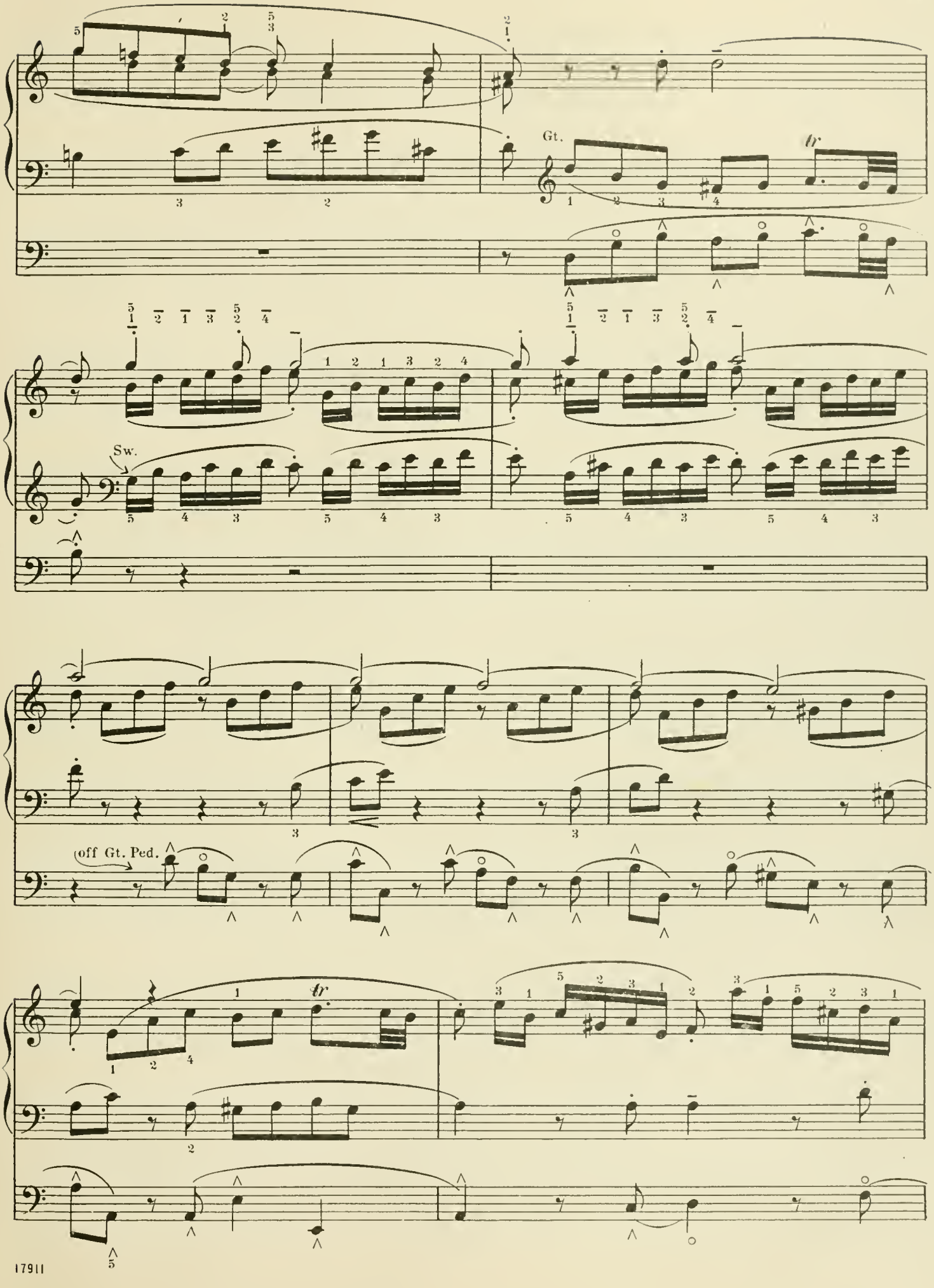
1

2

and the Vivace movement immediately preceeding the final chords (Molto Adagio), will be found extremely effective when phrased as follows:

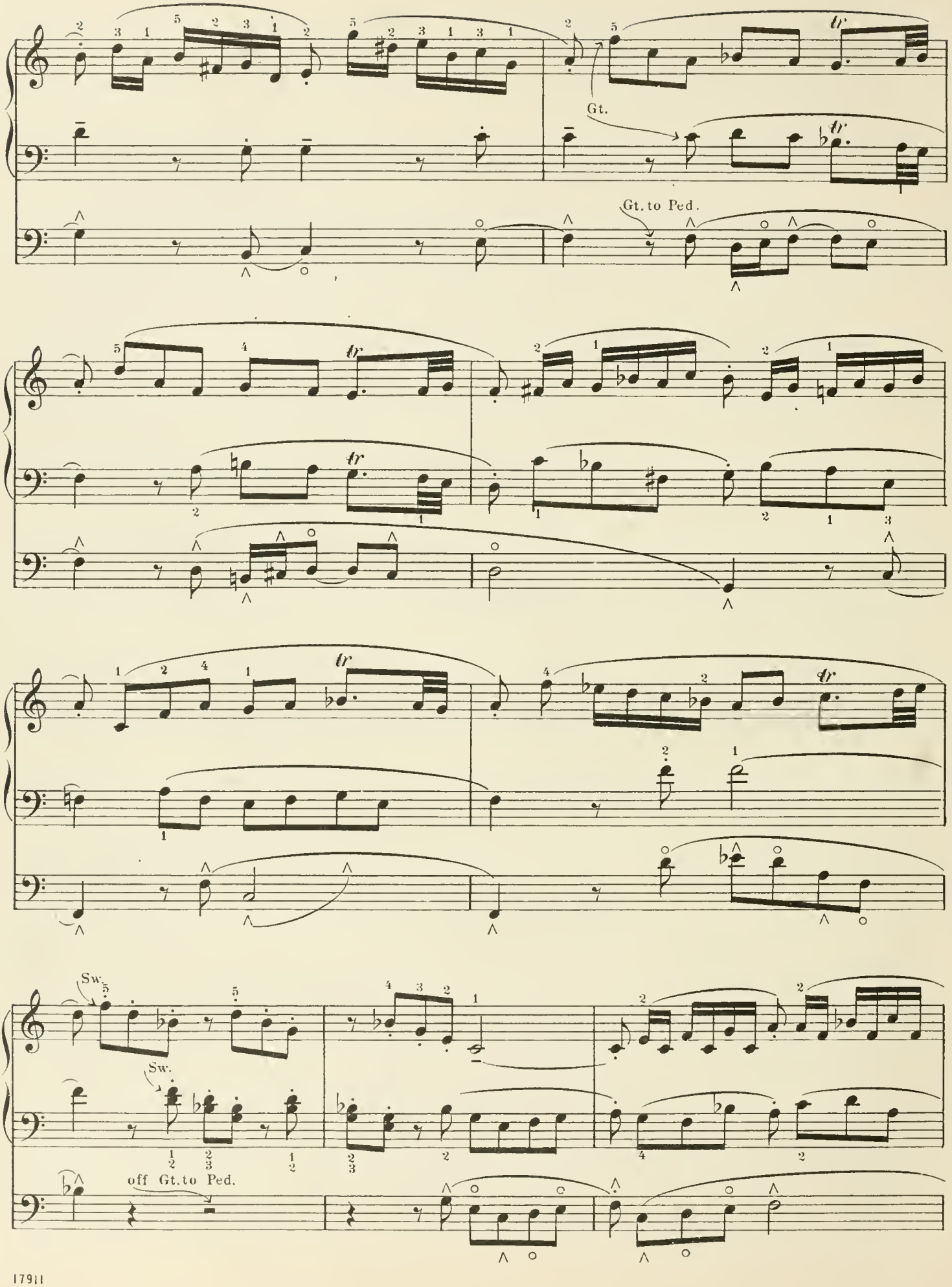
Vivace

Molto adagio

Lesson Nº 66

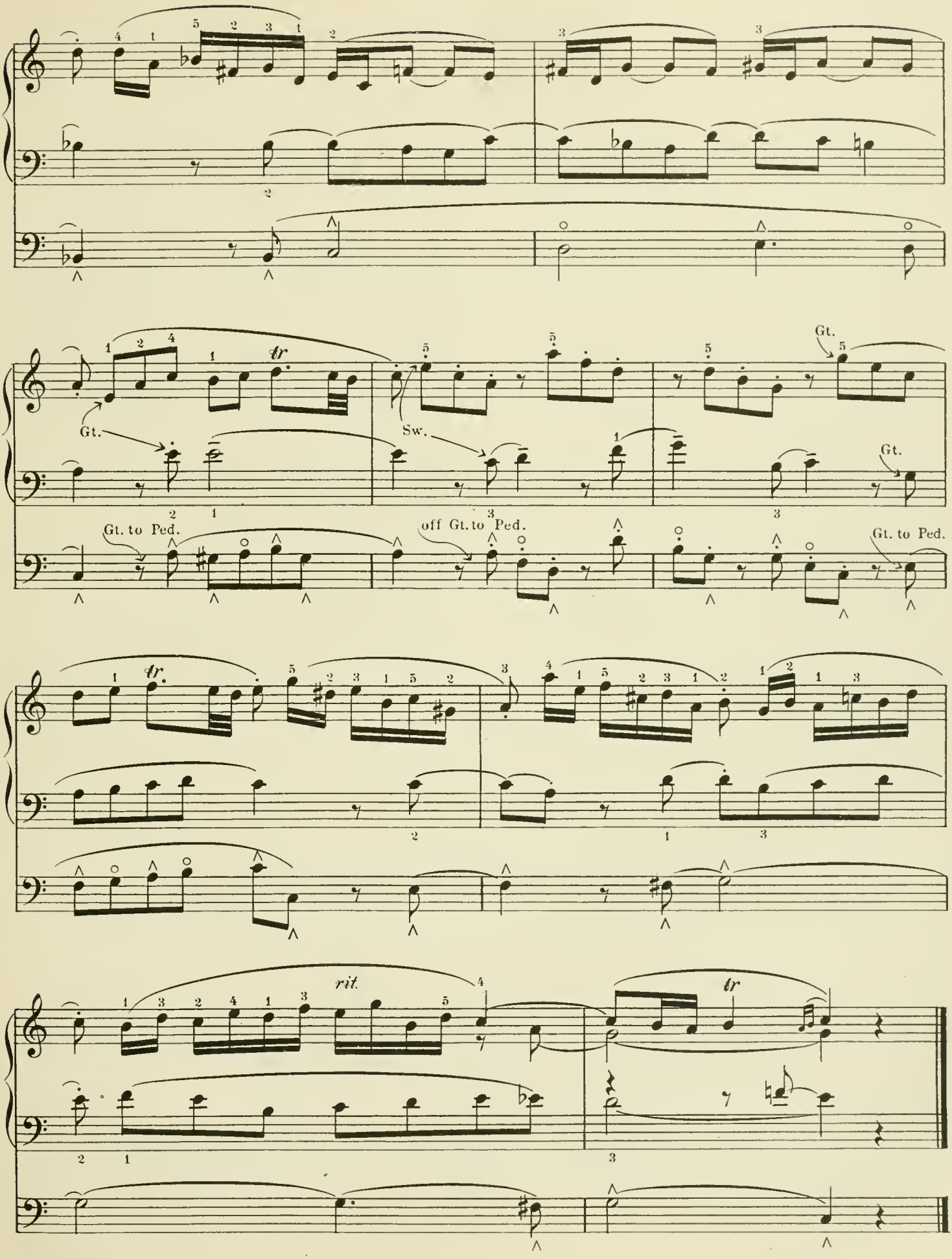
Phrasing (Continued)

PRELUDE IN C MAJOR

Prepare { Sw. Full
Gt. 8′ & 4′, Sw. to Gt.
Ped. 16′ & 8′ Sw. & Gt. to Ped.

JOHANN GEORG ALBRECTSBERGER
Edited by Clarence Eddy


Gt.
Sw.
off Gt. Ped.

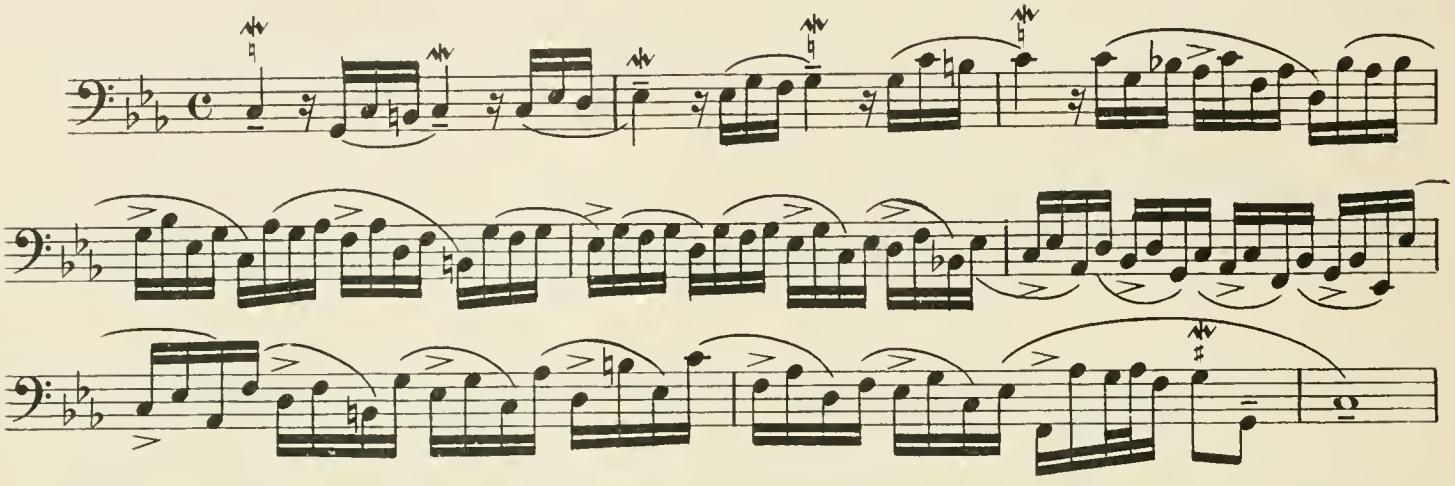

Gt.
Gt. to Ped.
Sw.
Sw.
off Gt. to Ped.

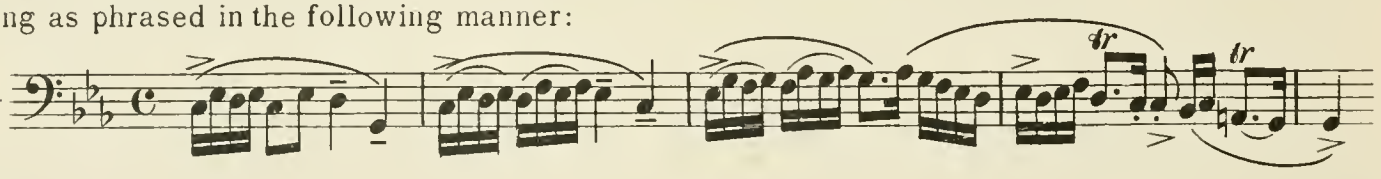

Gt.
Sw.
Gt.
Gt.
Gt. to Ped.
off Gt. to Ped.
Gt. to Ped.
tr.
rit.
tr

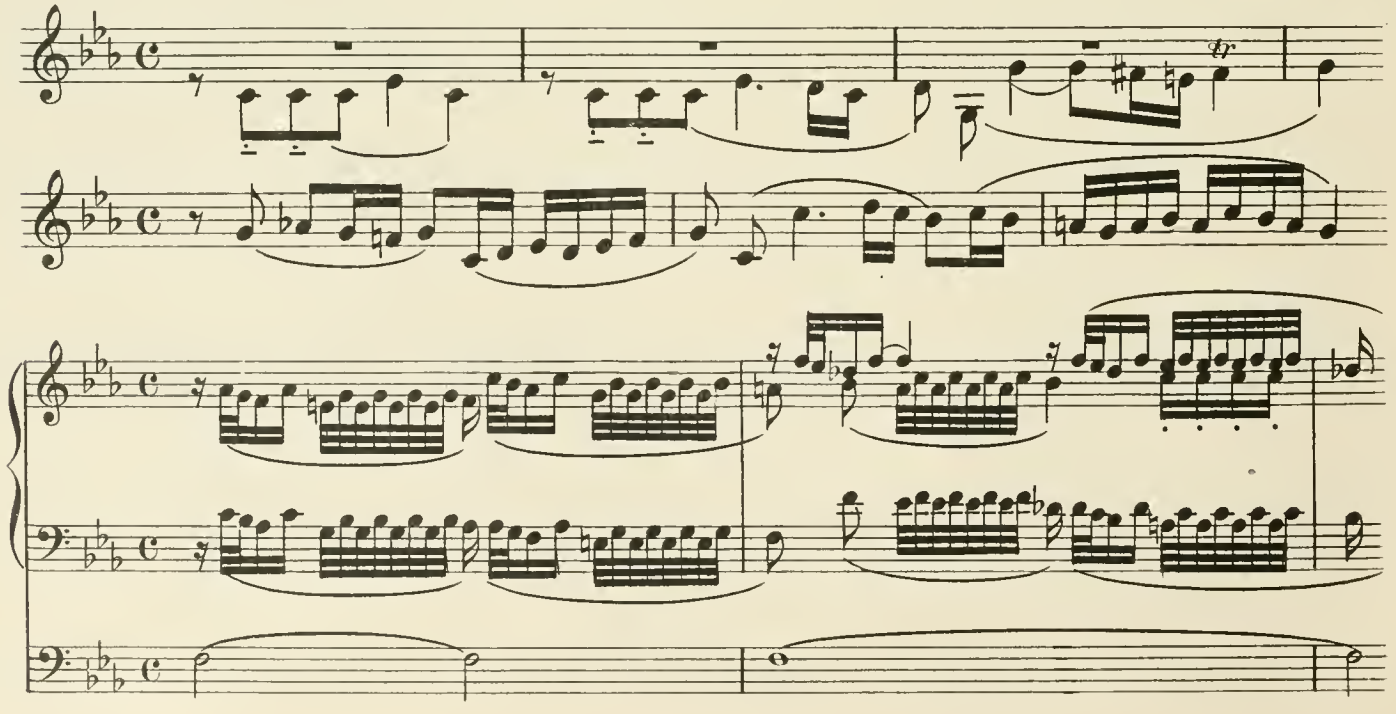
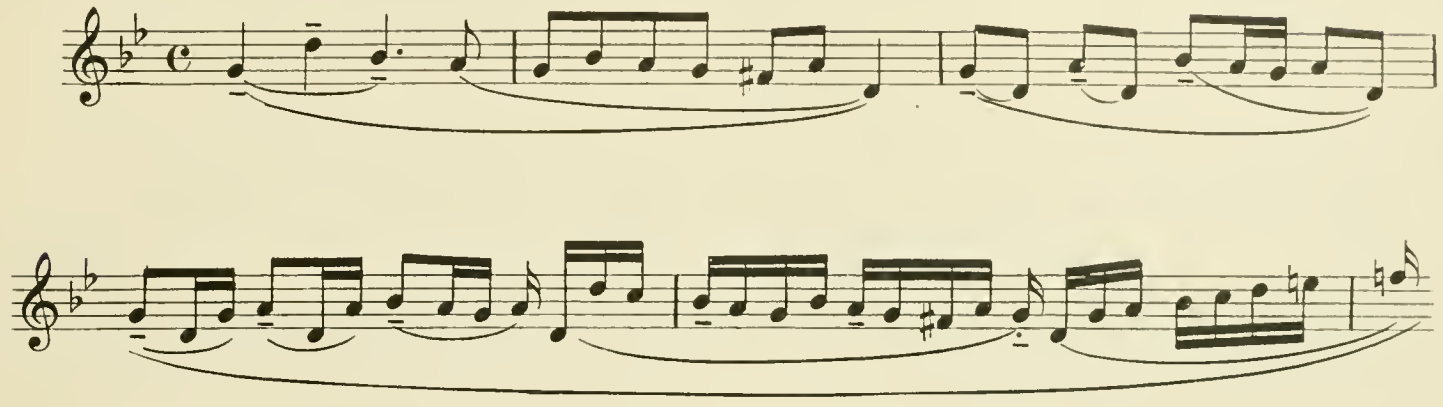
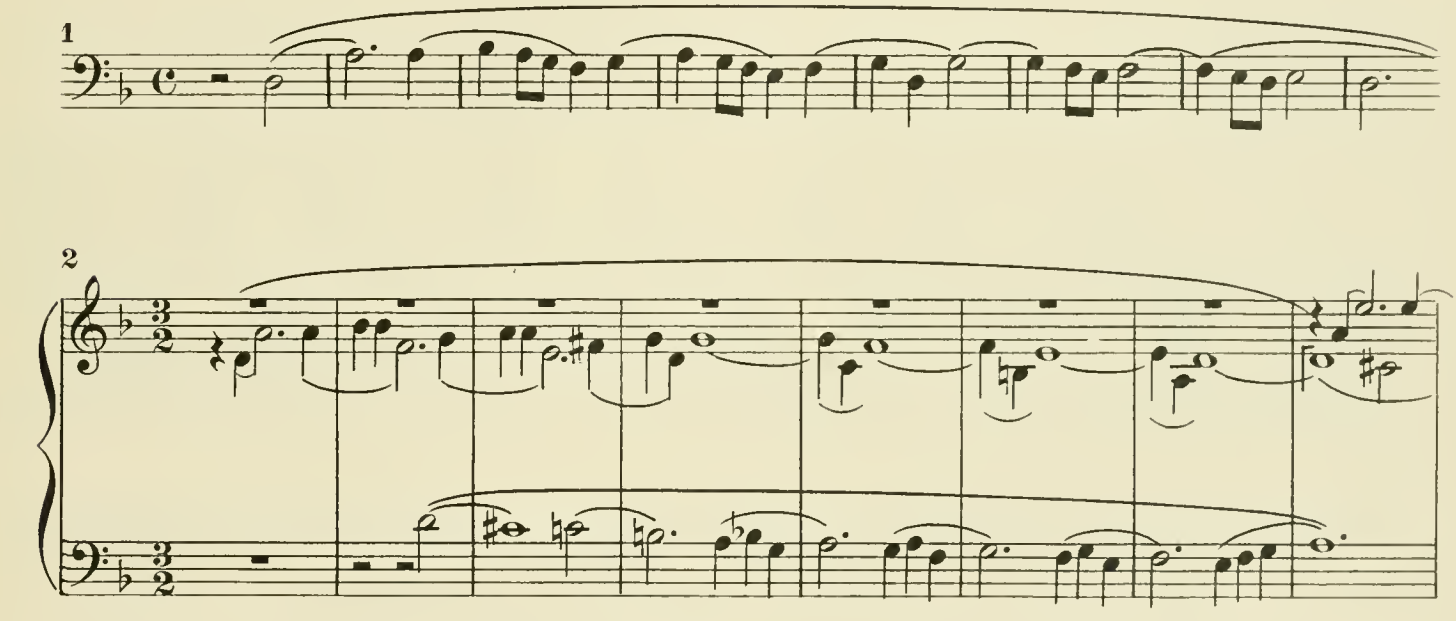
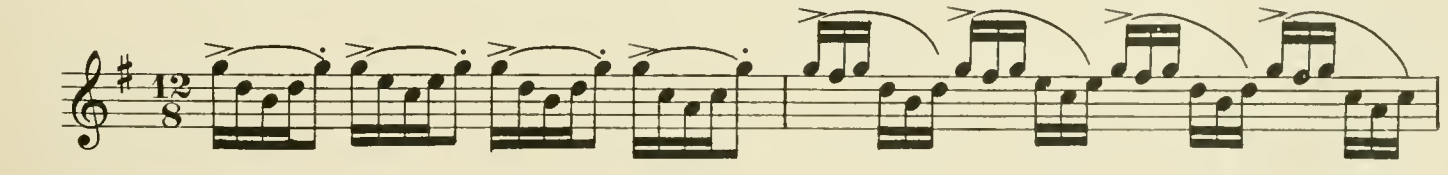
Lesson Nº 67

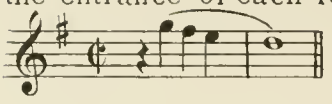
Phrasing (Continued)

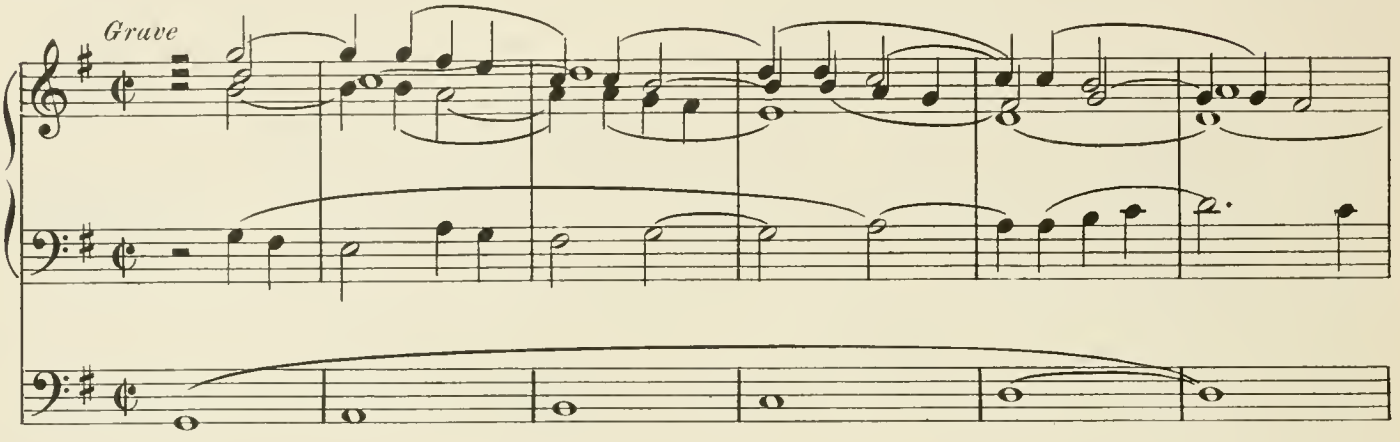
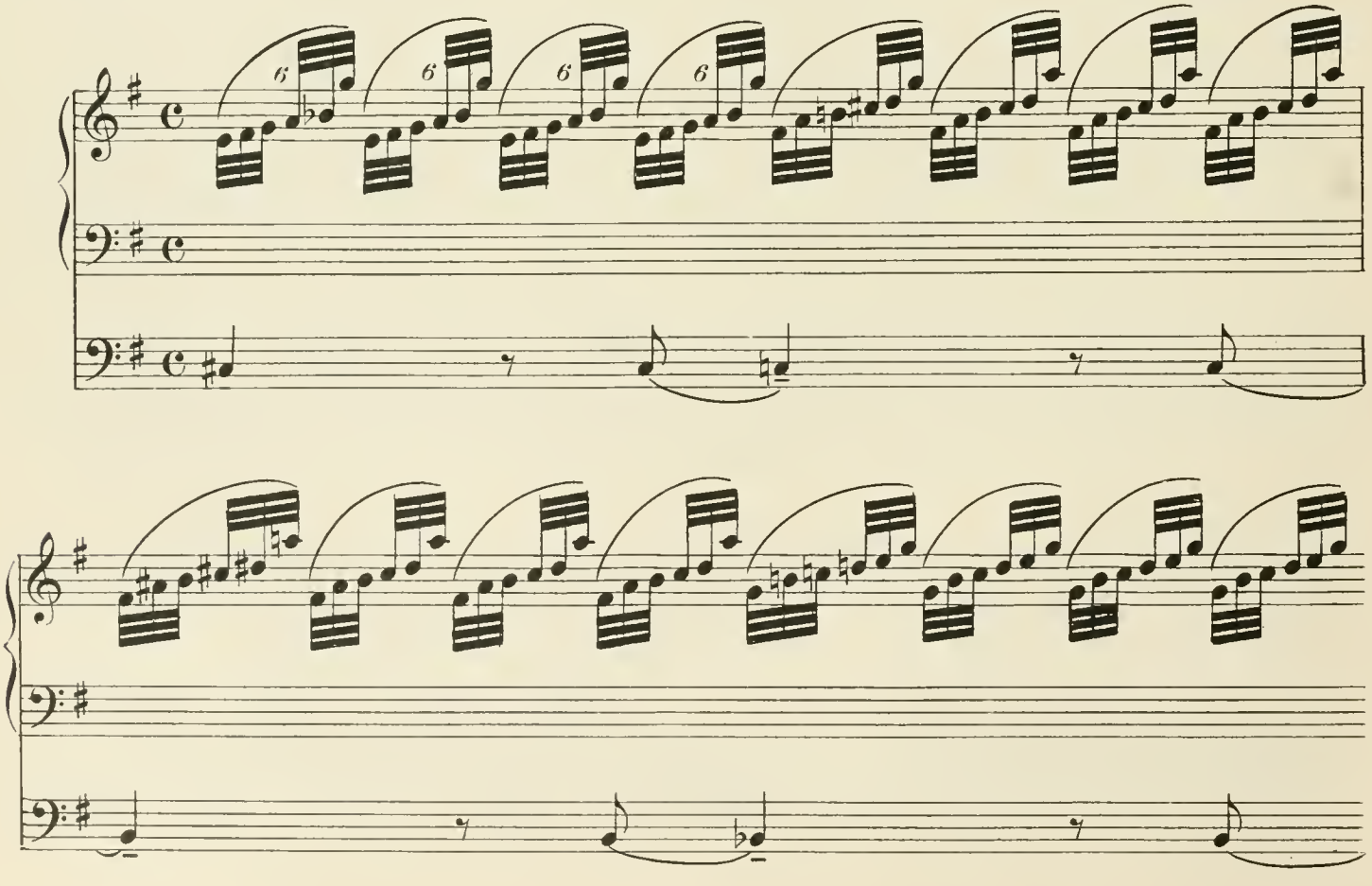
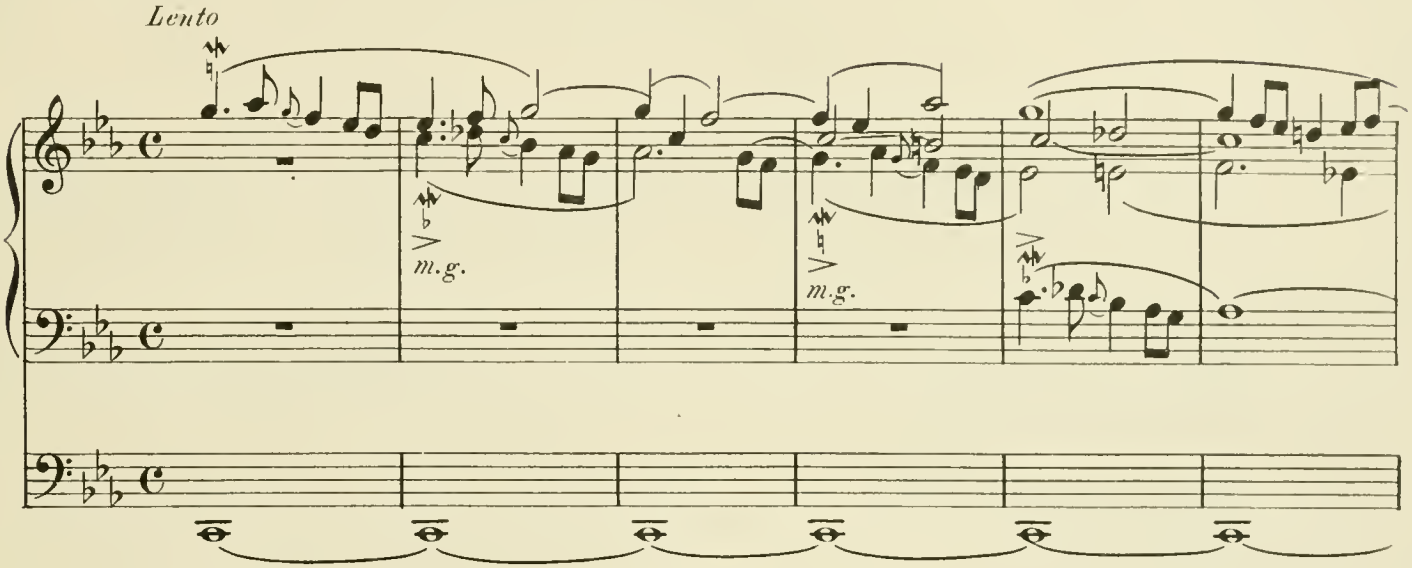
The pedal solo which opens the Prelude in C minor, (J. S. Bach, Vol. 4 No. 5) should be played strictly in time, and in moderate tempo, with full organ.

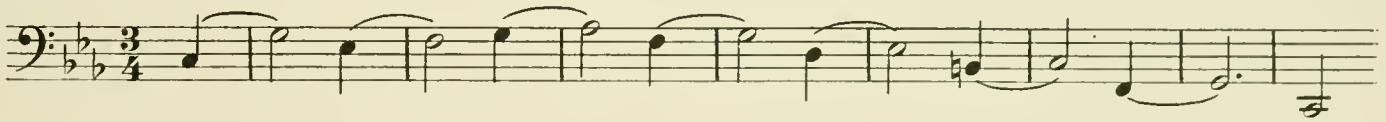
Observe the phrasing, which is indicated with a view in mind towards defining the melodic figuration:

The theme of the Fugue is most remarkable in its conception, and will prove exceedingly interesting as phrased in the following manner:

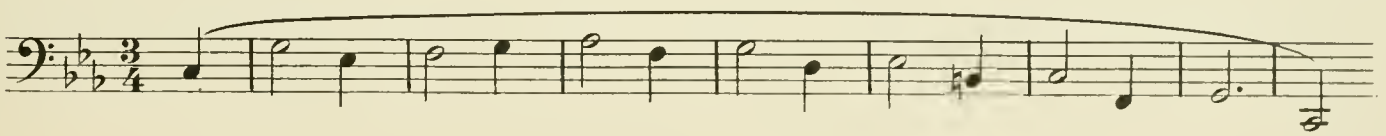


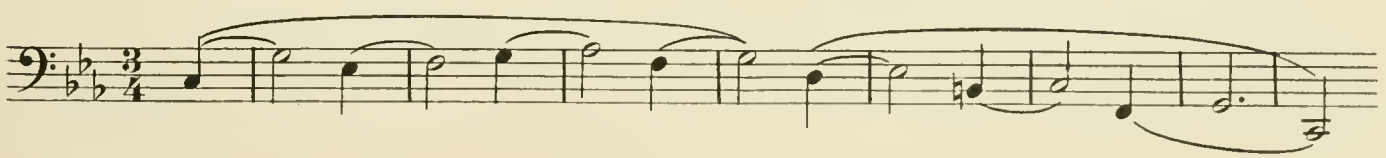
The Fugue in C minor, (J. S. Bach, Vol. 4 No. 6) may be divided into three sections, with the following themes as their principle motives:

The so-called "little G minor Fugue,"(J. S. Bach, Vol. 4 No. 7) is constructed upon a long theme, which we would play moderately fast, and phrase in the following manner:

The beautiful Canzona, (J. S. Bach, Vol. 4 No. 10) particularly designed for strings and flute-tone stops, is divided into two sections, each of which contains a perfect development of practically the same theme, but phrased quite differently, inasmuch as the first section is written in common time and the second in triple time, thus:

It is evident that the brilliant passages of the Introduction to the Fantasia in G major, (J. S. Bach, Vol. 4 No. 11) should be played rapidly, but it is just as obvious that a strong rhythmical sense of four beats to the measure should be defined thus:

The magnificent five-part chorus in very slow double time (Grave), should of course be played in a sustained and dignified manner, and yet the entrance of each four-note motive:



should be distinctly felt.

The closing section, marked lentement, should indeed be played in a slow common time, with great solidity in the pedal part and a strong emphasis upon the first and third beats. The elaborate figuration in thirty-second notes however, should "come out" very clearly and with exceeding brilliance:

The majestic five-part Fantasia in C minor, (J.S. Bach, Vol. 4 No. 12) must be played perfectly legato, with a strong accent upon the first beat:

The wonderful Passacaglia, (J. S. Bach, Vol. 1 No. 2) is replete with interesting subjects for phrasing, but we can content ourselves at this time only with the bass theme itself, upon which this remarkable composition is constructed.

It will be observed that the eight - measure theme is made up of two-note phrases:

Played in this manner, the theme would appear however exceedingly disjointed, and also quite as unsatisfactory if played in one monotonous phrase, like this:



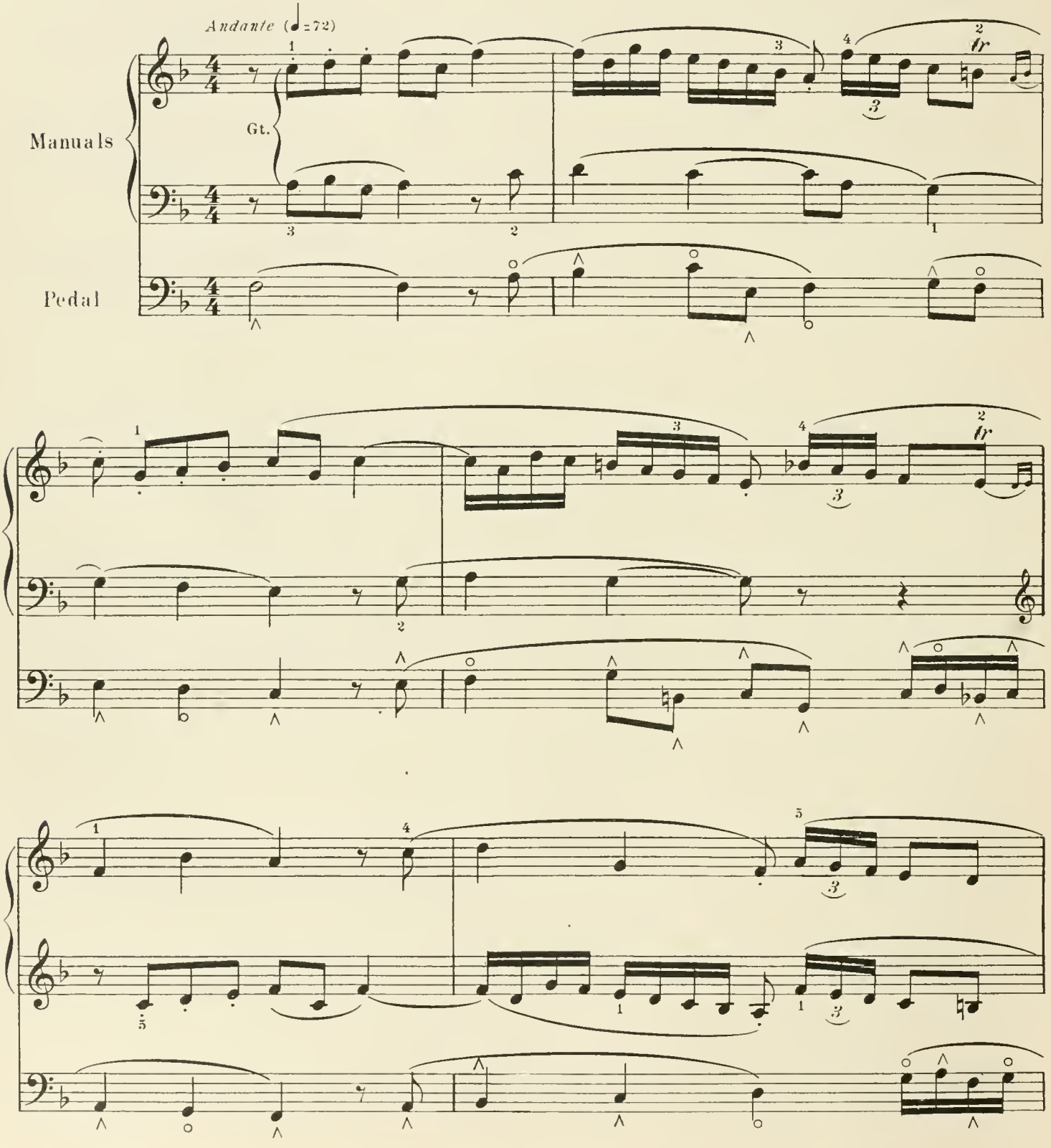
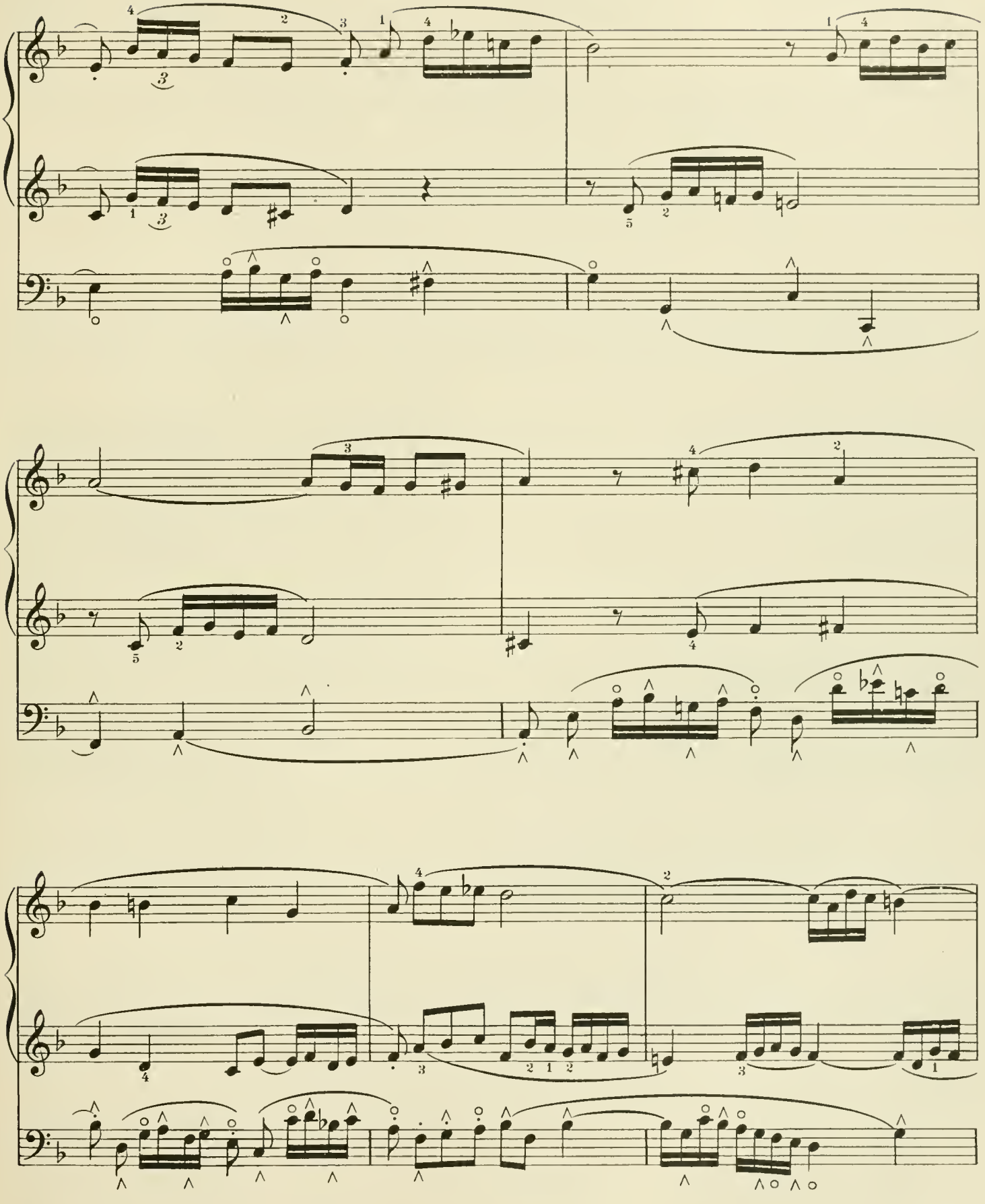
It is recommended therefore that the theme be divided into two sections, with slight pulsations between each section, as follows:

Lesson No 68

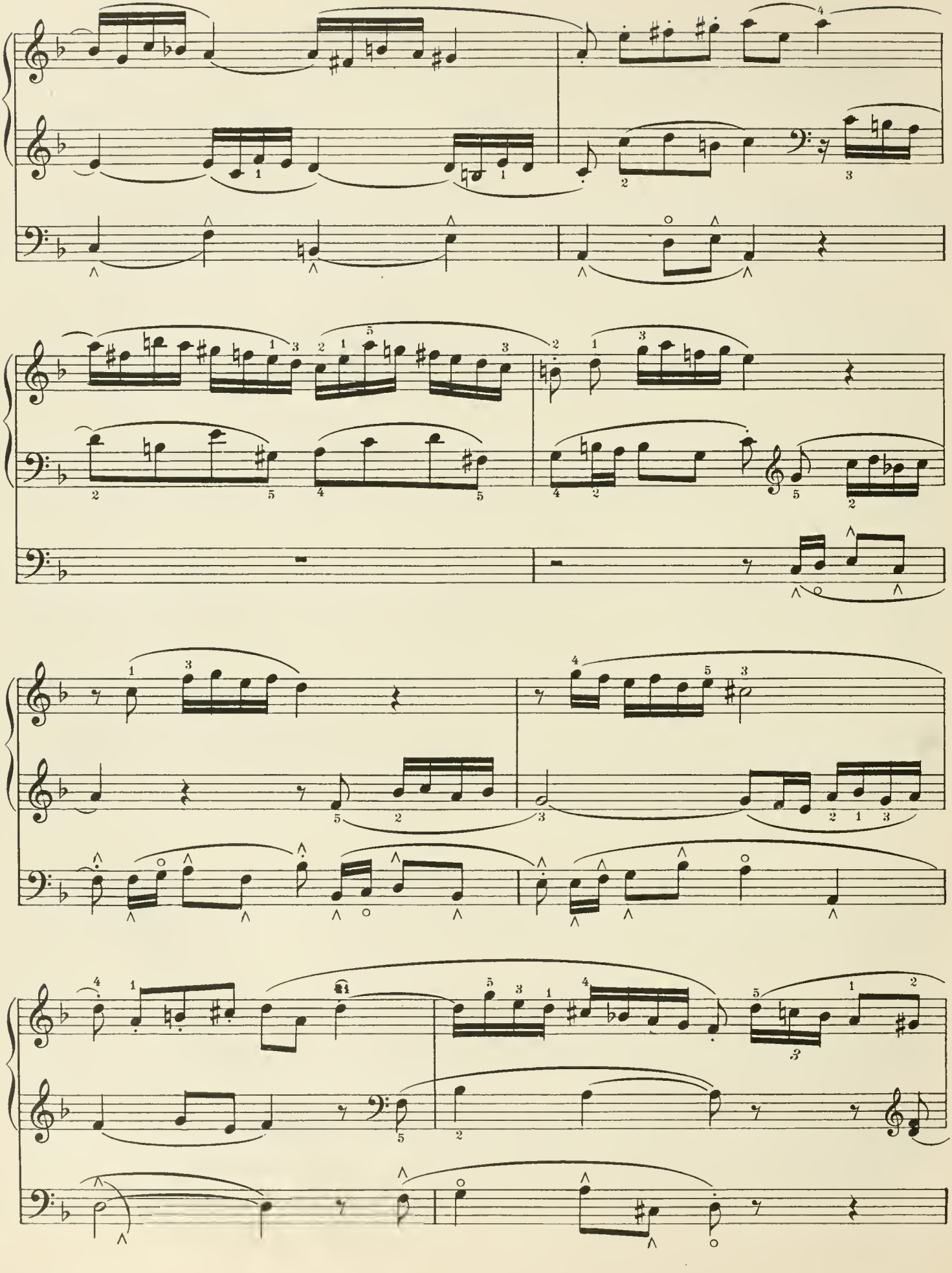
Phrasing (Continued)

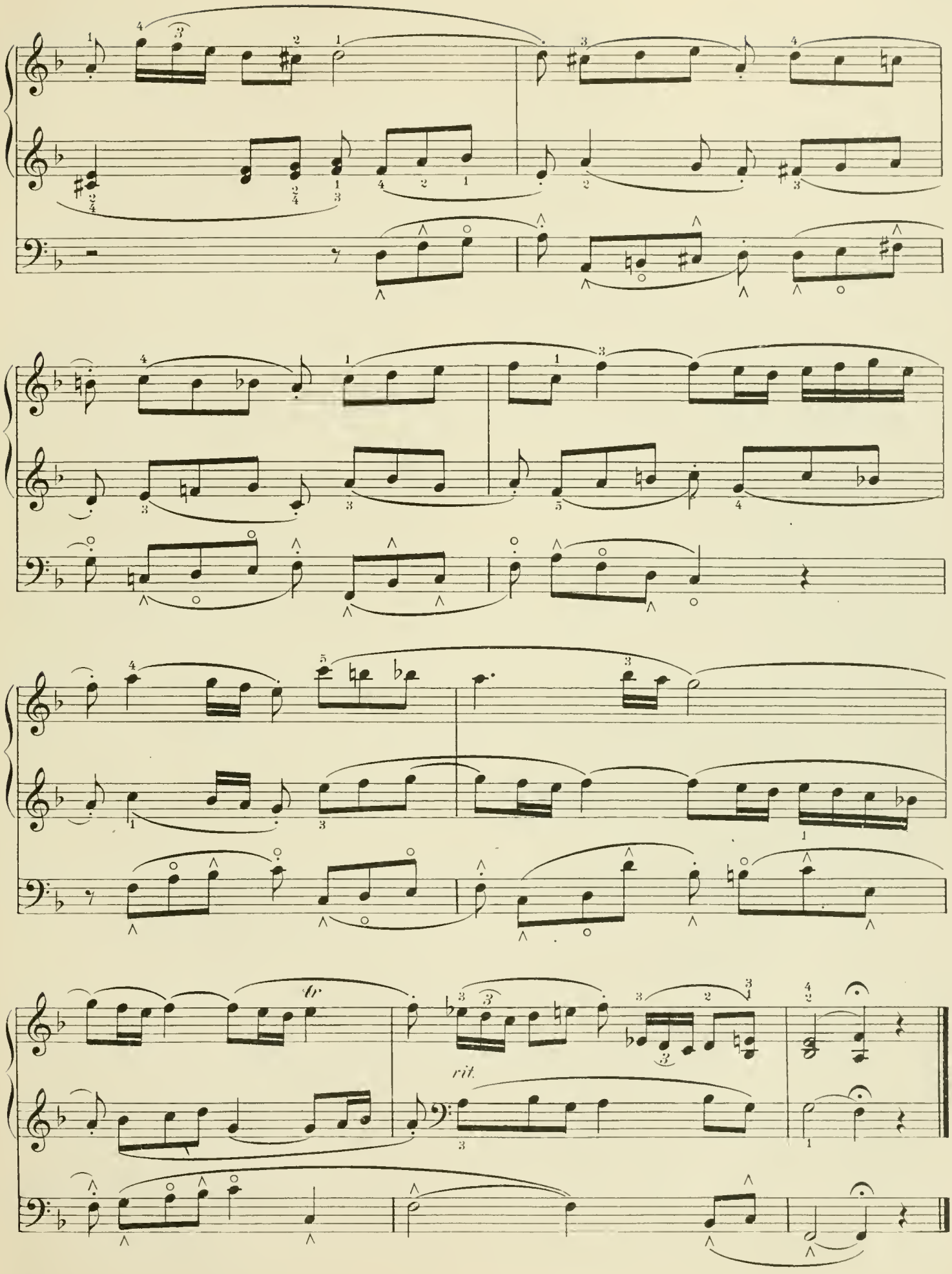
PRELUDE IN F MAJOR

Prepare { Sw. 8′ & 4′, without reeds.
Gt. 8′ & 4′, without reeds. Sw. to Gt.
Ped. Bourdon 16′, Sw. & Gt. to Ped.

JOHANN GEORG ALBRECHTSBERGER
(Edited by Clarence Eddy)






tr
rit.

Lesson No 69

Prelude and Fugue in C Major (*J. S. Bach*)

The "Eight little Preludes and Fugues" from which this excerpt is taken, belong to the earliest period of the organ compositions by the great Johann Sebastian Bach. They were evidently intended for instructive purposes, for, in form and contents they are somewhat "sketchy" and meagre when compared with his later works; nevertheless, they are forerunners of Bach's great art of organ playing, and deserve to be studied in a conscientious and painstaking manner, if not indeed in a reverential spirit.

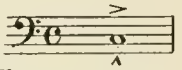
Bach left very few, if any, indications as to how his compositions should be played, not even in the matter of tempo, while registration and phrasing are left almost entirely to the discretion of the player. There is a certain style, however, in the interpretation of music of this period, and particularly that of Bach, which is recognized as traditional. This applies to all contrapuntal music, such as fugues, trios and thematic part-writing. The most important requisites of this style are:

1. Steadiness and strength of rhythm.
2. Evenness and clearness of melodic figuration and design.
3. Significance of phrasing.
4. Fine sense of proportion.
5. Nobility of character, etc.

All of these however, may perhaps be summed up in the words: "*sound judgment* and *good taste*." The conception of these features of expression varies widely in different countries and with different people. For instance, in the matter of *tempo* alone, as applied to Bach's compositions, the German organists, as a rule play everything very much slower than those in England or in this country. After an extensive study of the music and characteristics of this great master, the tendency is to define *the phrases* more clearly and to play with greater repose.

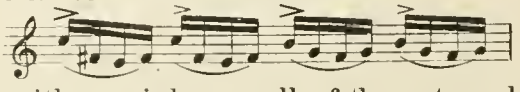
This Prelude is characterized by a quiet dignity rather than any great degree of brilliancy. In order that the performance of this composition may be consistent with its character, it must be played with a positive rhythmical swing in moderate time. A fairly full organ should be used, reserving the *reeds* and *mixtures* of the Great Organ for the repetitions.

After arranging the stops, as indicated, commence playing on the Great Manual with both hands. Attack promptly the first pedal note, C, with the left toe, giving it a decided accent:



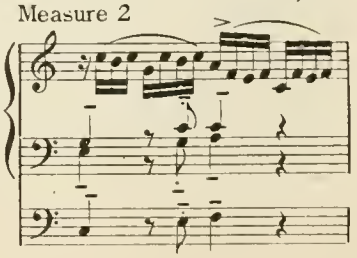
Play the 16th notes perfectly even and legato throughout the Prelude, making no break between the phrases. Do not fail to accent the *first* and *third* beats of each measure, as you will remember that the first mentioned beat receives the primary accent, and the last mentioned beat the secondary accent; also that the *effect of an accent* is obtained by giving a slight stress on those notes intended to be accented. When a figure is repeated, the initial note of the first figure receives a strong accent, while that of the second figure receives a weaker one, as in measure 5.

Measure 5



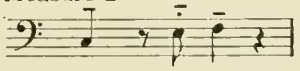
Observe with special care all of the rests, and always release the keys (pedal as well as manual) *exactly on the rest,* as in measure 2.

Measure 2

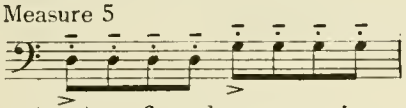


NOTE: The Measures referred to in the text are numbered in the music.

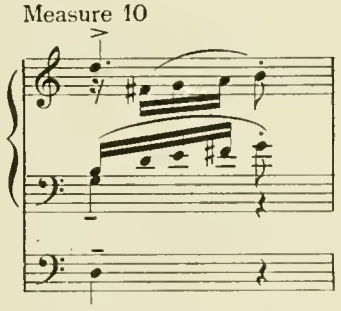
We speak of this, particularly, as it is of the utmost importance that the fingers and feet be raised from the keys at precisely the proper instant. This point cannot be too strongly emphasized. Be sure that you observe the dashes which you will find written under, or over many notes throughout this composition. These dashes, as you know, indicate that the notes are to be held for their *full* time value. The notes which are marked with the dash and a dot should be slightly *shortened,* as in measure 2:

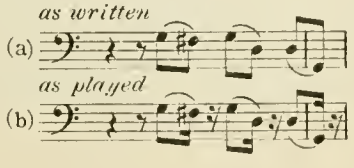
Measure 2

When a single note is repeated a number of times, as in measure 5, each note should be slightly detached, and the foot should leave the key only long enough to repeat each note distinctly. The first note of each group, however, should receive a particular stress, or accent, in order to maintain uniform rhythm.

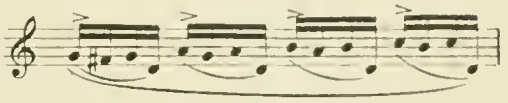
Measure 5



The last notes of a phrase, as in measure 10, and in fact all similar phrases, should be shortened one half their length. By so doing each phrase may be actually separated from the one following.

Measure 10

Be sure that you connect all notes which are slurred together, properly: the first note in a phrase of two, is accented and the second note, as a rule, loses one half its time value. Ill. Nº 1 (a) and (b) shows how slurred notes are written and how they should be played.

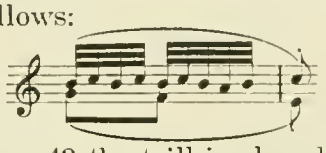
Ill. Nº 1

As a rule, continuous phrases of more than two notes are not detached, but played legato with merely a slight "dwelling" upon the first note of each group, as follows (Measure 9):

Measure 9

The trill at the end of measure 11 is played in this manner:

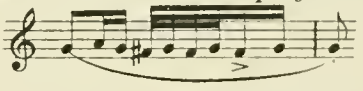
Measure 11

The trill at the end of measure 35 should be treated as follows:

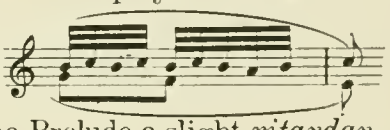
Measure 35

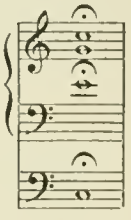


In measure 42 the trill is played in this manner:

Measure 42

In measure 45 the trill is played the same as above in measure 35:

Measure 45



At the close of the Prelude a slight *ritardando* is customary, but at the end of the Fugue one can indulge in a broader and more extended slackening of speed (*ritenuto*), thereby indicating the final close. The *ritenuto*, however, should be perfectly gradual, and not in any manner over-done.

The *fermata*, or pause, over the final chord may be held at the discretion of the player, but good judgment in this instance would dictate that the *ritard* begun in the last measure but one, be carried gradually through the last measure, and that the chord be promptly released upon the first beat following that measure.

The theme of the Fugue should be "given out" in precisely the same tempo as the Prelude, but with *very marked* and *positive rhythm.* Due value must be given to each individual note and rest. The same "pointing" should be carried out at each entrance of the theme throughout the entire composition, thus preserving its inherent character.

Above all *do not hurry!* Many organists seem to have acquired a habit of "running away," especially when playing anything of a contrapuntal nature, like fugues, and the effect is always restless, confused and unsatisfactory.

PRELUDE AND FUGUE IN C MAJOR

Prepare { Swell – Full.
Great – Foundation stops, 8′ 4′ & 2′, Sw. to Gt.
Pedal – Foundation stops, 16′ & 8′, Sw. and Gt. to Ped.

JOHANN SEBASTIAN BACH
Edited by Clarence Eddy

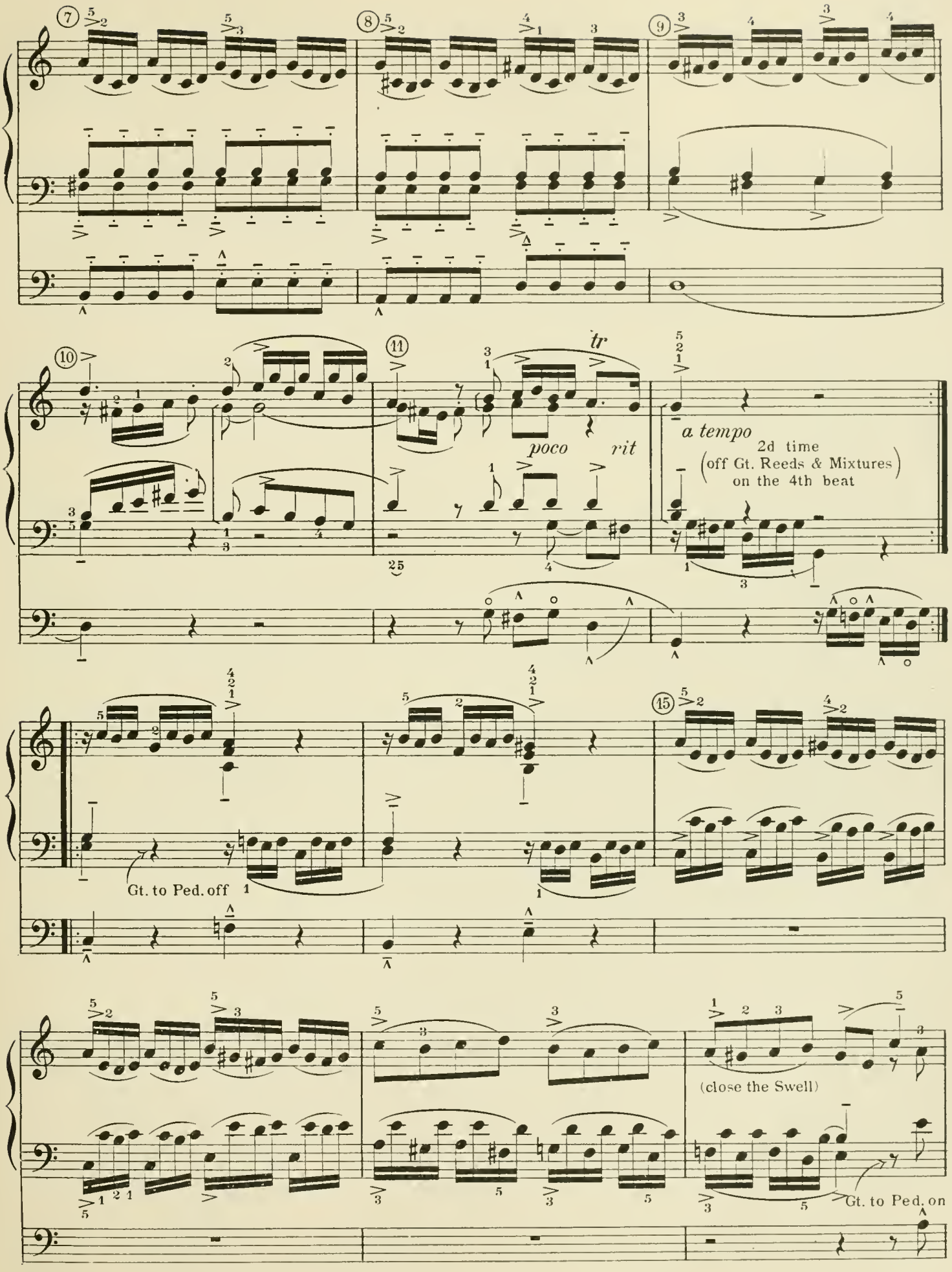
Prelude

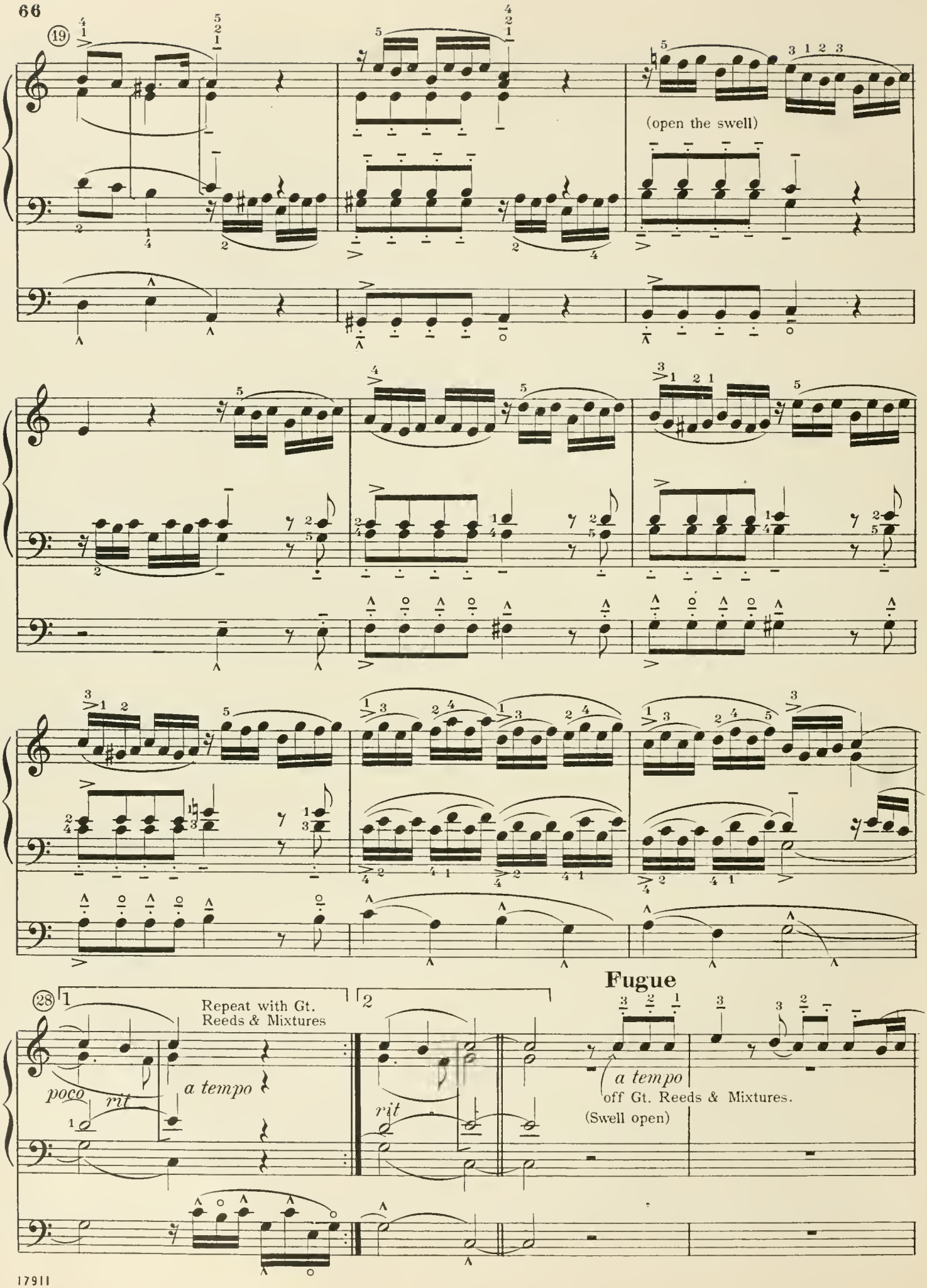
Moderato (♩ = 72)

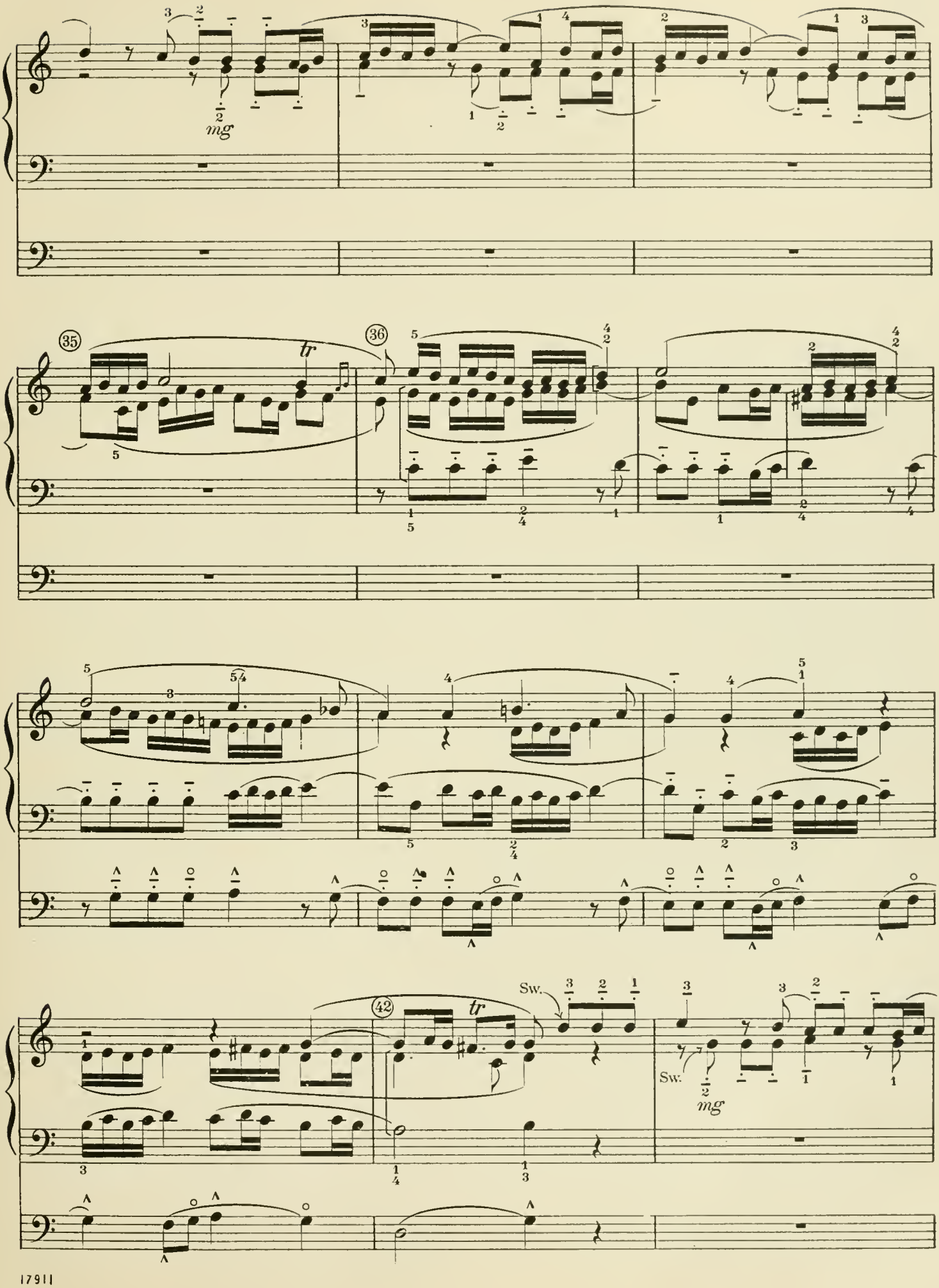
Great with both hands (Swell open)

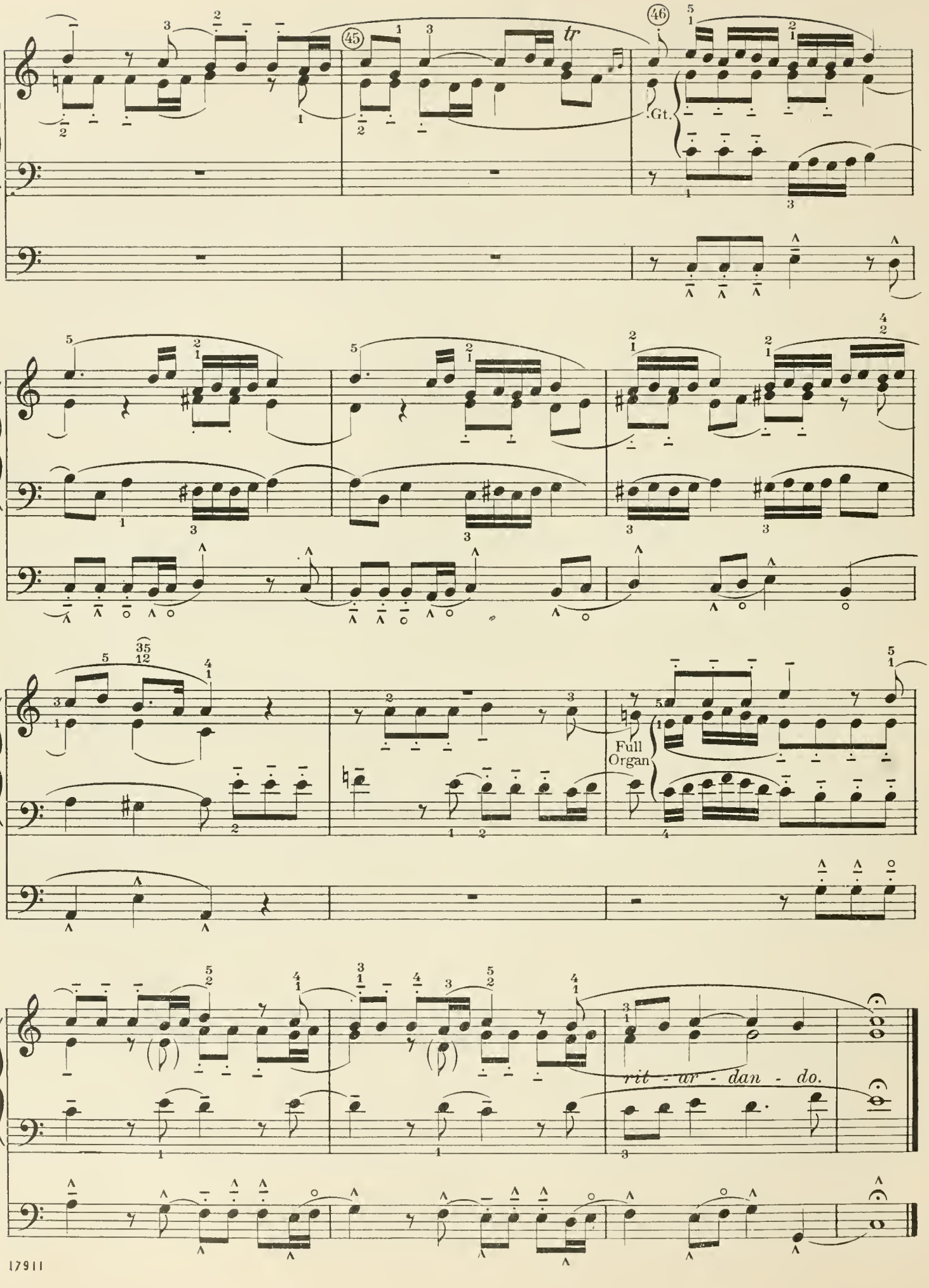
Manuals

Pedal


tr
poco rit
a tempo
2d time
(off Gt. Reeds & Mixtures
on the 4th beat
Gt. to Ped. off
(close the Swell)
Gt. to Ped. on


(19)
(open the swell)
(28)
1
2
Repeat with Gt. Reeds & Mixtures
poco rit
a tempo
rit
Fugue
a tempo
off Gt. Reeds & Mixtures.
(Swell open)


mg
35
tr
36
42
tr
Sw.
Sw.
mg


45
tr
46
Gt.
Full Organ
rit - ar - dan - do.

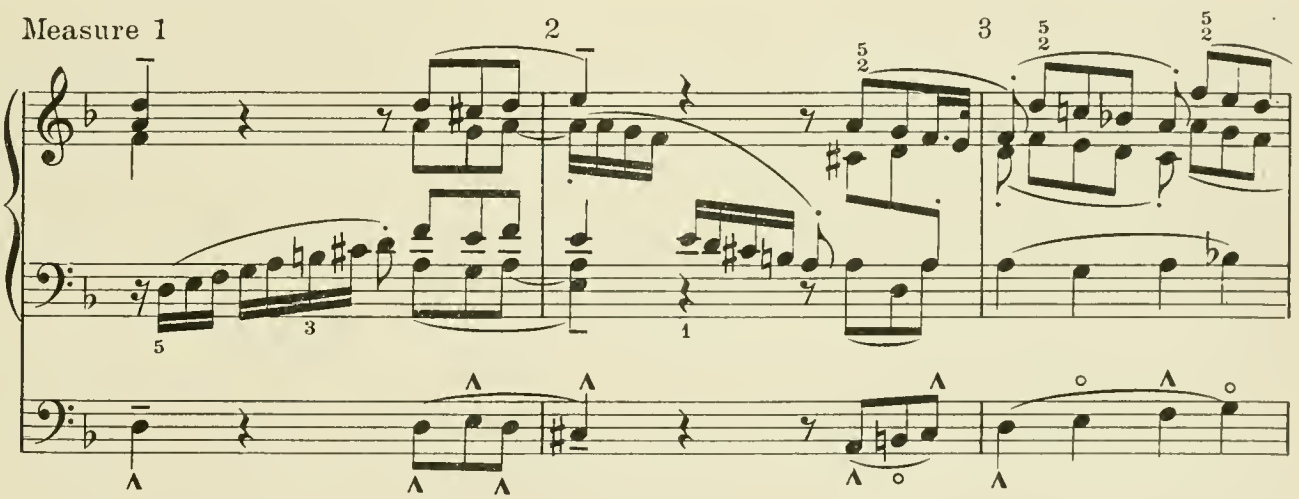
Lesson Nº 70

Prelude and Fugue in D minor (J.S.Bach)

This Prelude and Fugue may be played faster than the preceeding one in C major, but the tempo should be very steady throughout.

In the original edition there are no indications of tempo, registration, nor phrasing; for a clearer understanding of this composition we have supplied these omissions and defined the phrases. Observe carefully the various signs of touch, particularly the tenuto sign (the tenuto sign is a short straight line above a note - $\bar{p}$) indicating that the note or chord must be held its full time value.

The final notes of the short consecutive phrases should be somewhat shortened so that these phrases may be properly separated, as shown in measures 1, 2 and 3, Illustration No. 1:

Ill. No. 1.

The last notes of the final phrases, as indicated by the tenuto signs, must be held their full value. Great pains must be taken not to disconnect the intermediate notes of the phrases.

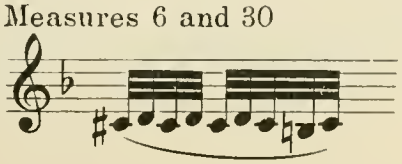
In order to preserve the correct "rhythmical swing," the first beat of each measure should receive a particular stress, and a secondary accent should be placed upon the third beat.

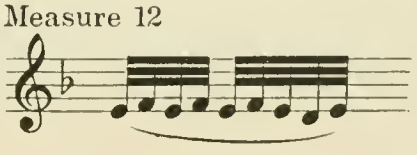
A slight ritard is permitted at the close of each complete cadence; and a more extended ritard at the final close of the composition.

Musical figures such as are found in measures 13, 15 and 17 should not be separated, but the first notes of each figure should be slightly accented.

The trills found in measures 6, 12 and 30 should be played as shown in Illustrations Nos. 2 and 3:

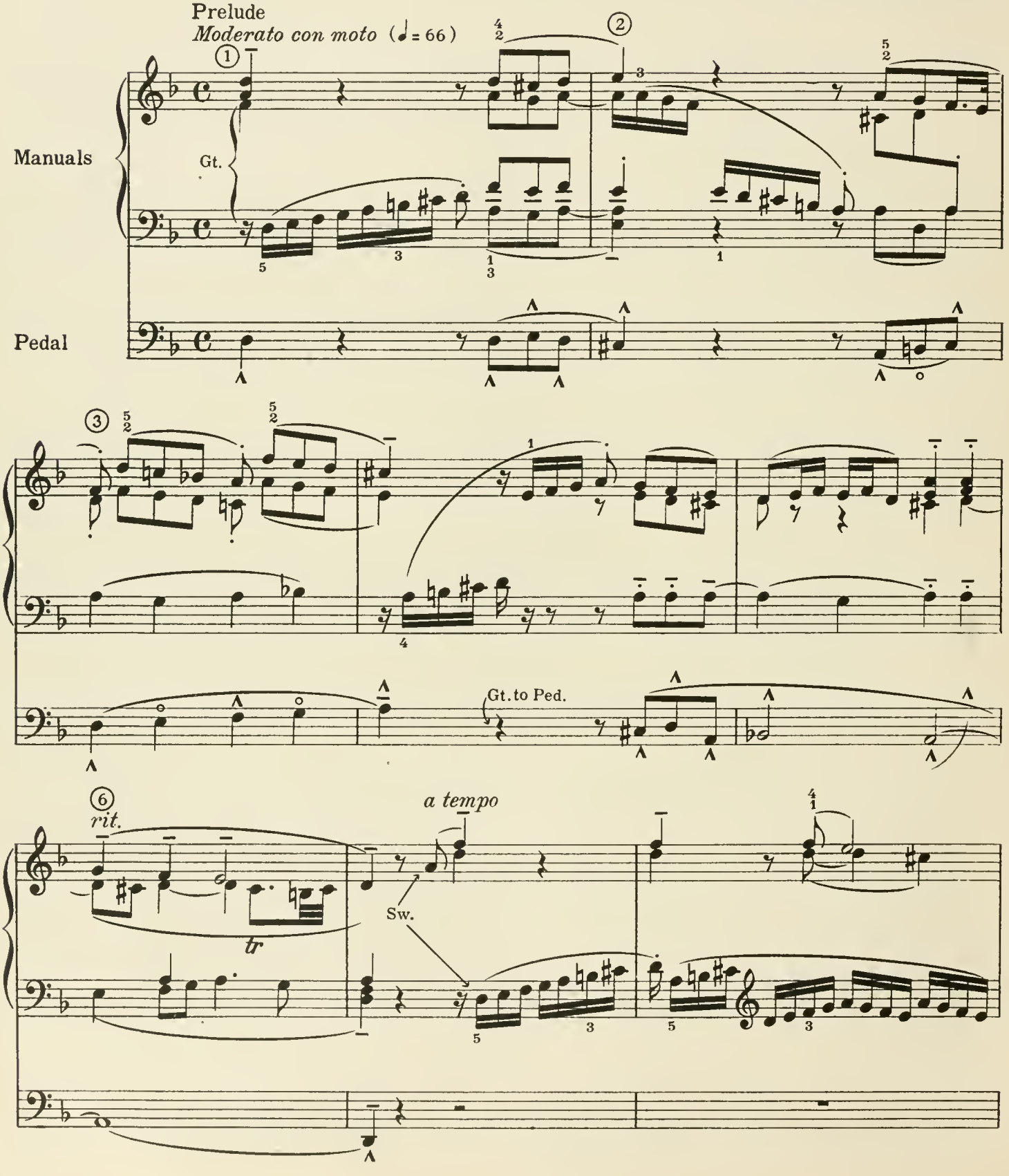
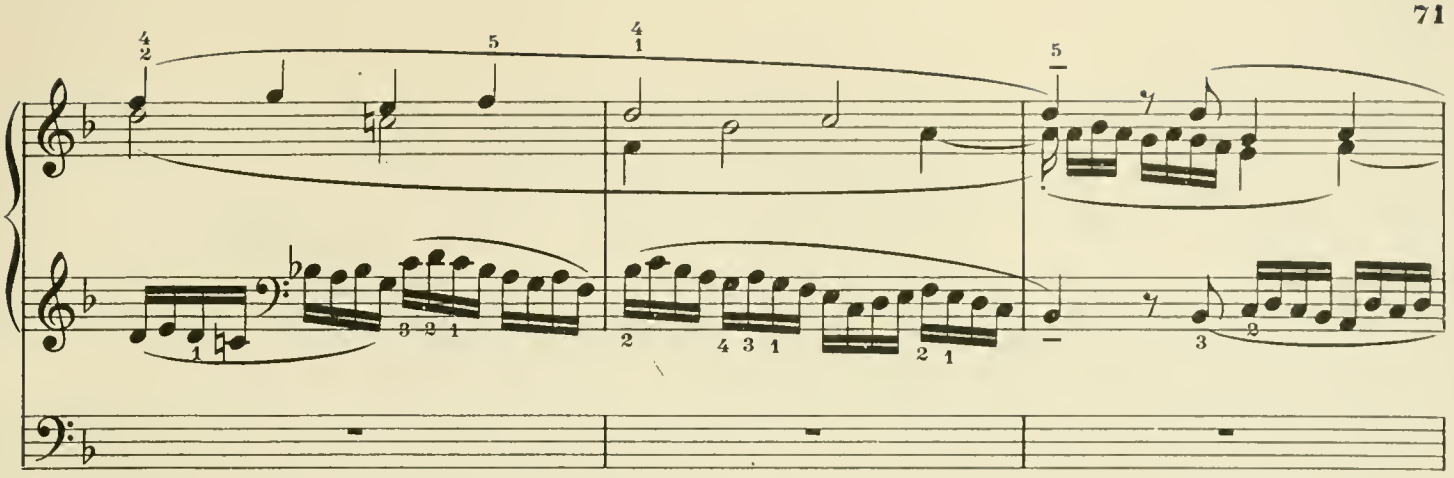
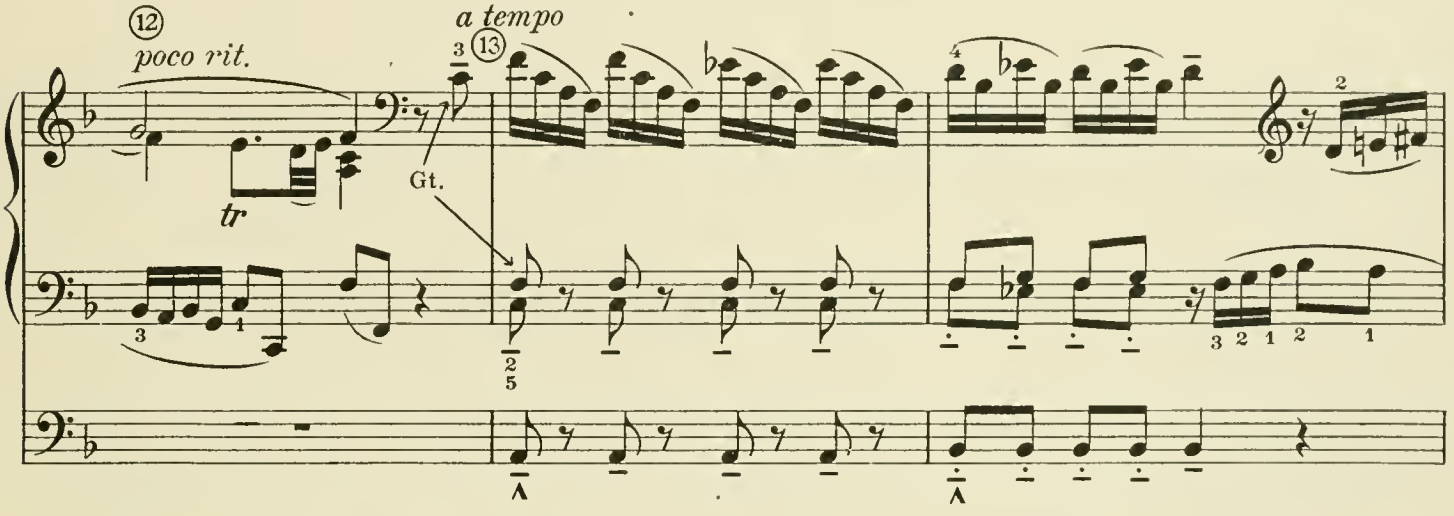
Ill. No. 2. Measures 6 and 30

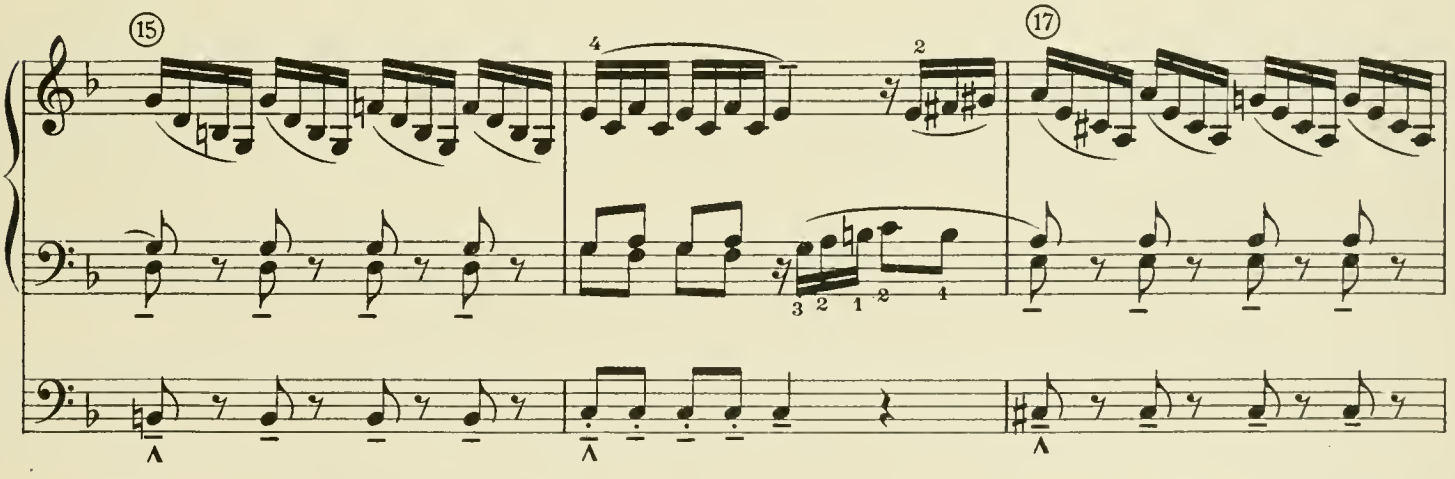


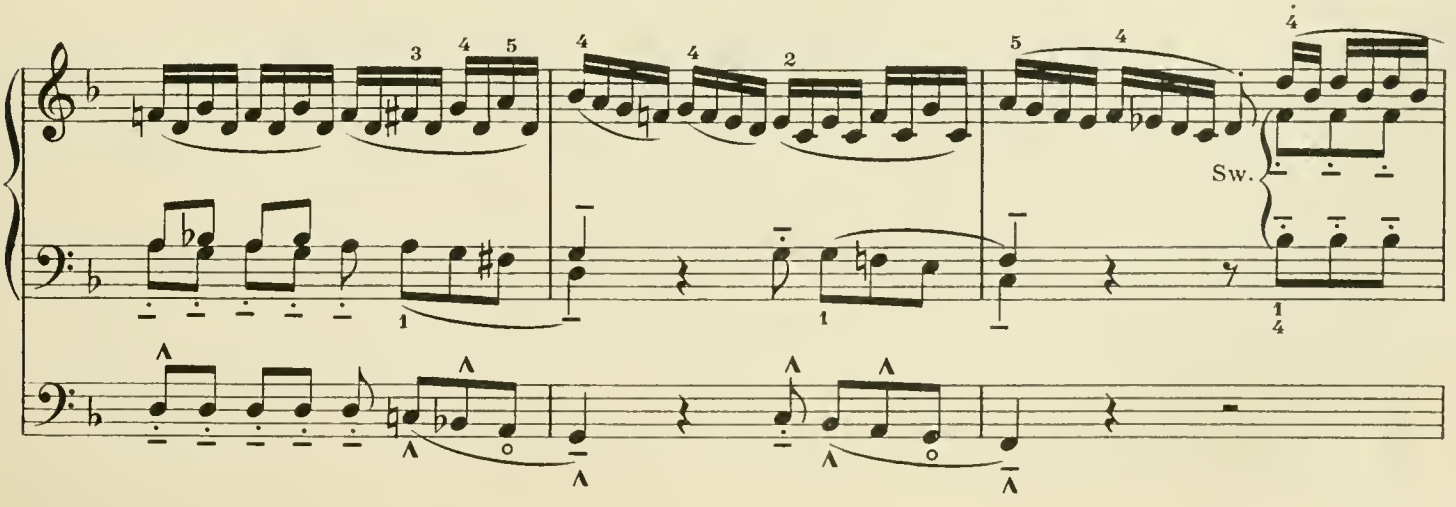
Ill. No. 3. Measure 12

PRELUDE AND FUGUE IN D MINOR

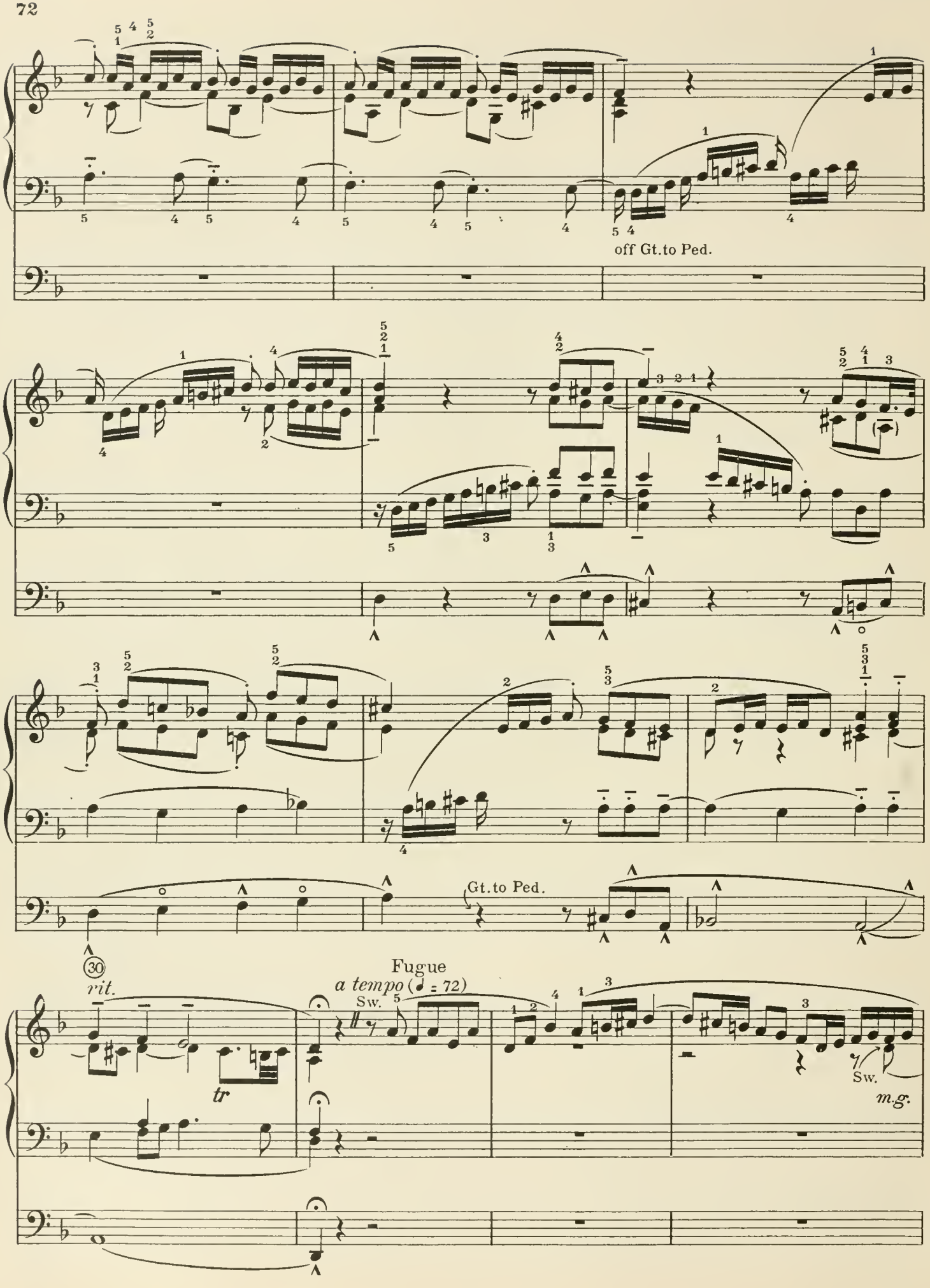
Prepare { Swell - Full.
Great - Foundation stops, 8′ and 4′, Sw. to Gt.
Pedal - Foundation stops, 16′ and 8′, Sw. to Ped.

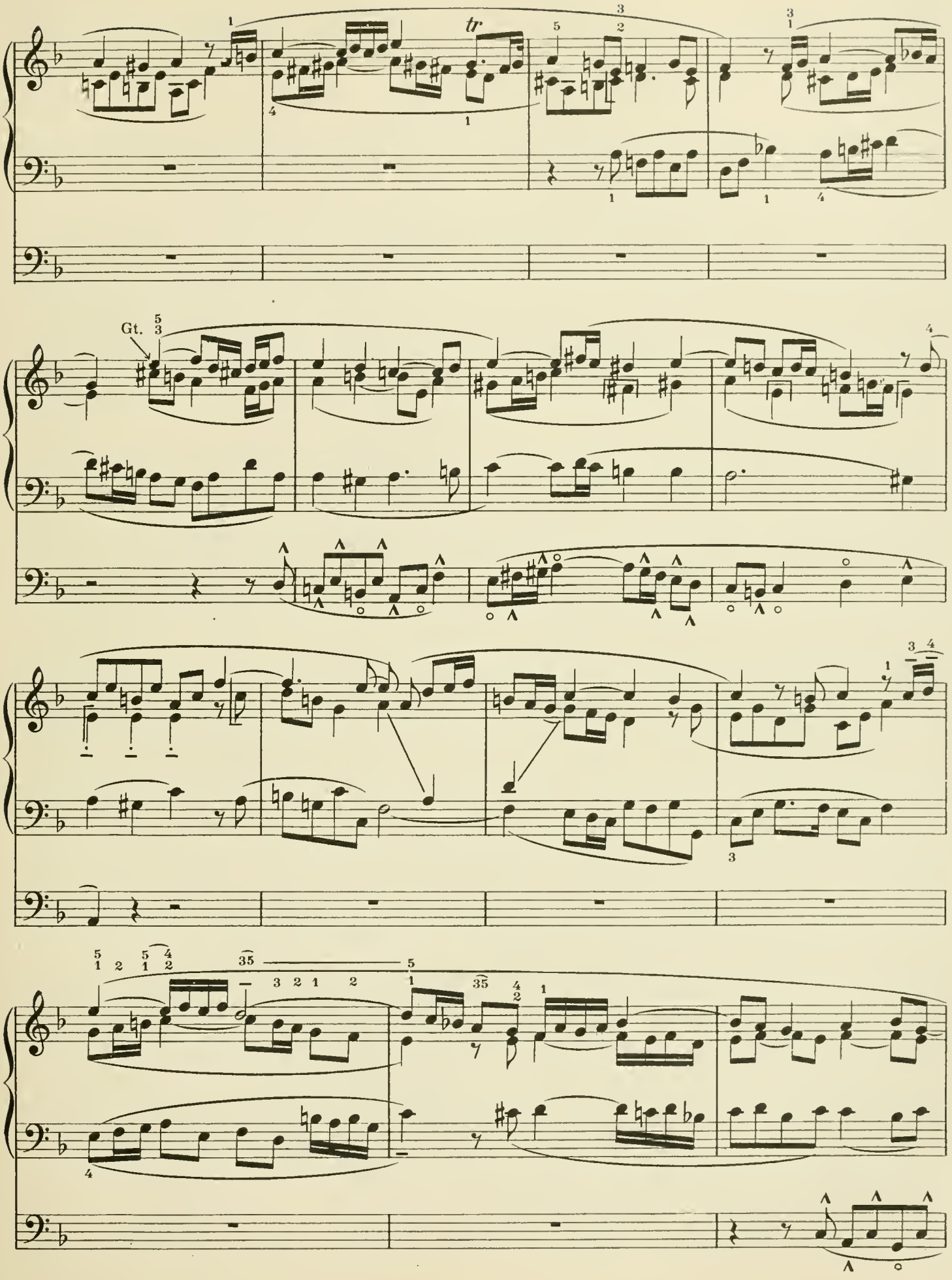
JOHANN SEBASTIAN BACH
Edited by Clarence Eddy

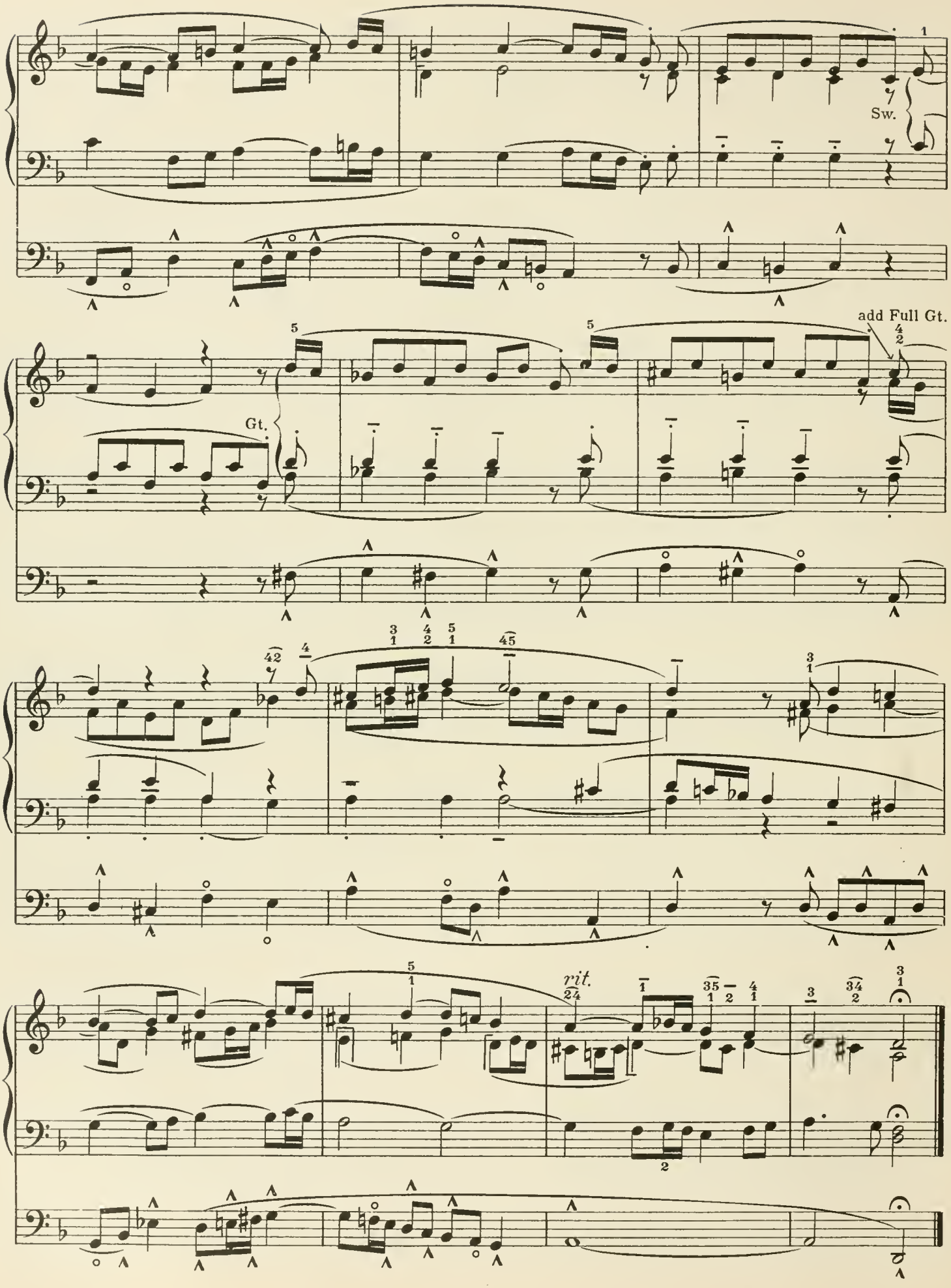
Prelude
Moderato con moto (♩ = 66)



12
poco rit.
tr
a tempo
13
Gt.

15
17


Sw.


off Gt.to Ped.
Gt.to Ped.
30
rit.
Fugue
a tempo (♩ = 72)
Sw.
tr
Sw.
m.g.


tr
Gt.

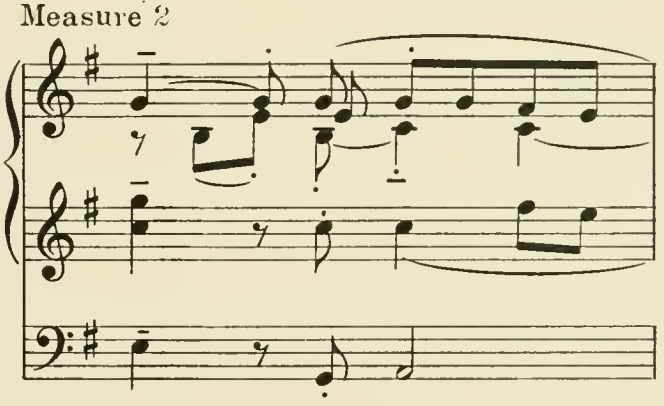

Sw.
Gt.
add Full Gt.
rit.

Lesson No. 71

Prelude and Fugue in E minor (J. S. Bach)

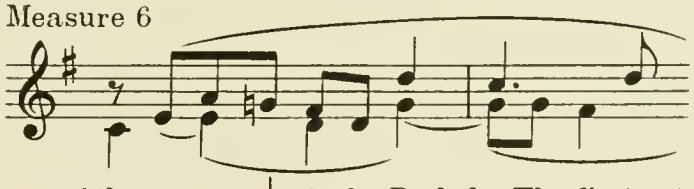
This remarkable Prelude is characterized by great strength, nobility and grandeur. It should be played in a very dignified manner, with full, deep toned Diapasons of 16 and 8 feet pitch. Although the style in which this composition should be played is essentially legato, the Prelude must be executed throughout with great clearness, and absolute precision of attack: Play connectedly, but avoid all blurring. The end of phrases must be sufficiently detached to permit a clearcut attack of the following phrase, as shown in measure 2, Illustration No. 1.

Measure 2

Ill. No. 1.

In measure 6, the soprano note E, should be tied to the same note in the alto part (on the second beat), to preserve the inherent legato character, as shown in Illustration No. 2:

Measure 6

Ill. No. 2



The D in the alto part (3d beat of the same measure) must of course be repeated by the soprano part immediately following.

In order to play the inner parts perfectly legato in measures 12, 13, 14, 15, 16 and 17, certain alto notes have been bracketed with the tenor part.

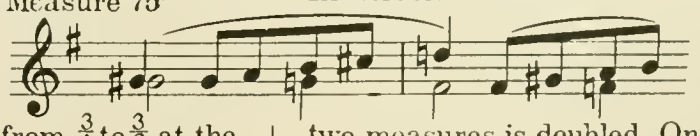
In measures 18, 19 and 20, the thumb of the right hand must play the successive notes with a sliding motion, while a substitution of the other fingers is necessary for a perfect legato.

The character of this Fugue is bright and cheerful, and it should be taken moderately fast. Played in this manner it furnishes a good contrast to the Prelude. The first note in each measure should receive a special emphasis and an unswerving tempo must be maintained throughout the composition. A smooth flowing legato is called for, but the player should strive for perfect clearness and distinctness in the performance of each voice-part; also to preserve an absolute steadiness of rhythm. The fingering indicated in measures 70, 71 and 72 will be found most helpful in keeping these passages in thirds perfectly clear and steady.

In measures 75 and 76, the soprano must repeat each note upon the second beats as shown in Illustration No. 3:

Measure 75

Ill. No. 3



Observe the change of time from $\frac{3}{4}$ to $\frac{3}{2}$ at the close of the Fugue, whereby the length of the last two measures is doubled. Only a slight ritard is therefore required.

PRELUDE AND FUGUE IN E MINOR

Prepare { Swell–Full
Great – Full to Fifteenth, Sw. to Gt.
Pedal – Foundation stops 32′, 16′ and 8′, Sw. and Gt. to Ped.

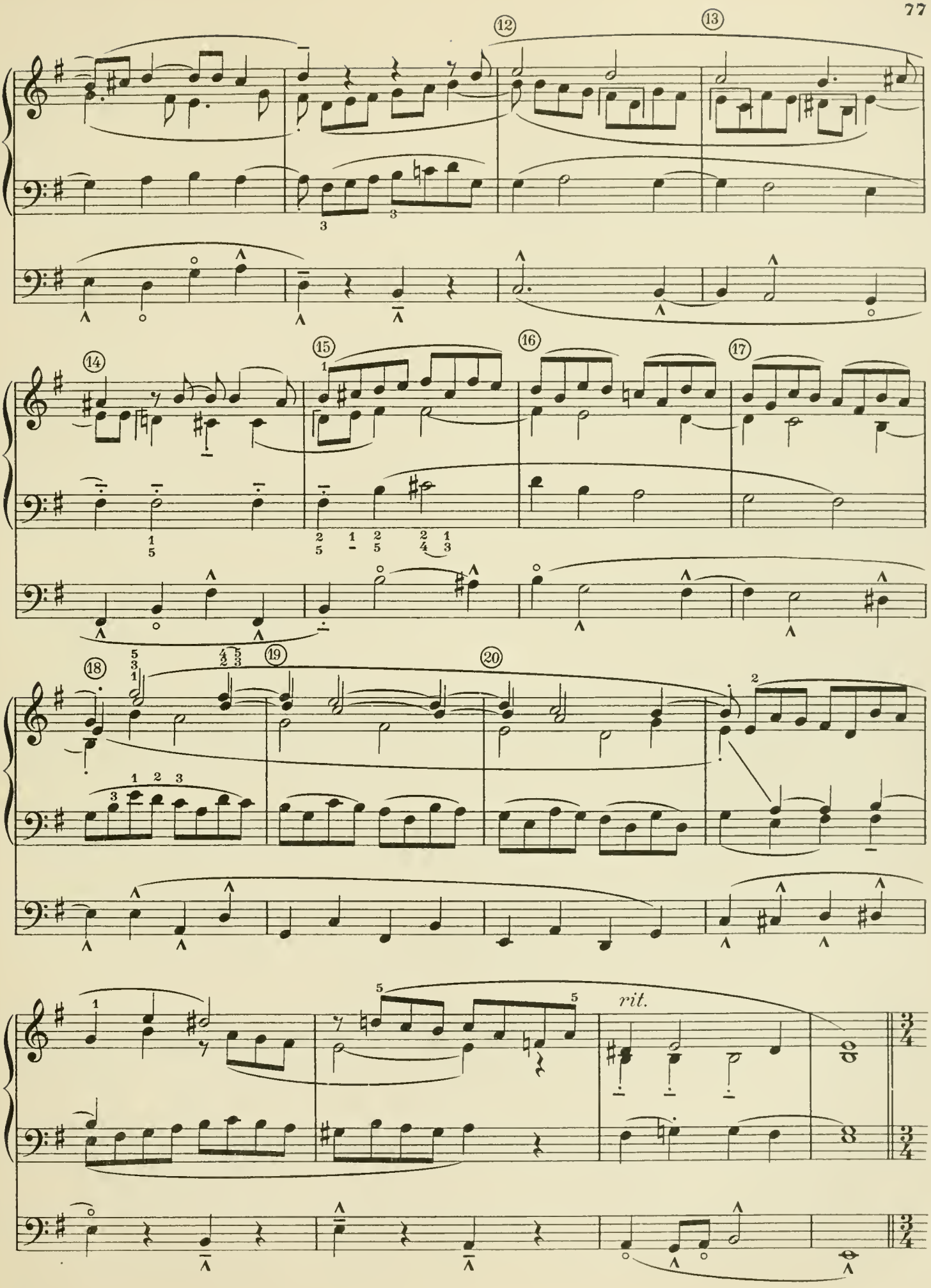
JOHANN SEBASTIAN BACH
Eidited by Clarence Eddy

Prelude
Adagio (♩ = 42)

Manuals

Pedal

Gt.


12
13
14
15
16
17
18
19
20
rit.

Fugue

(26) *Allegro moderato* (♩=144)

Sw

off Gt. 12th & 15th
and Ped. 32′

(33)

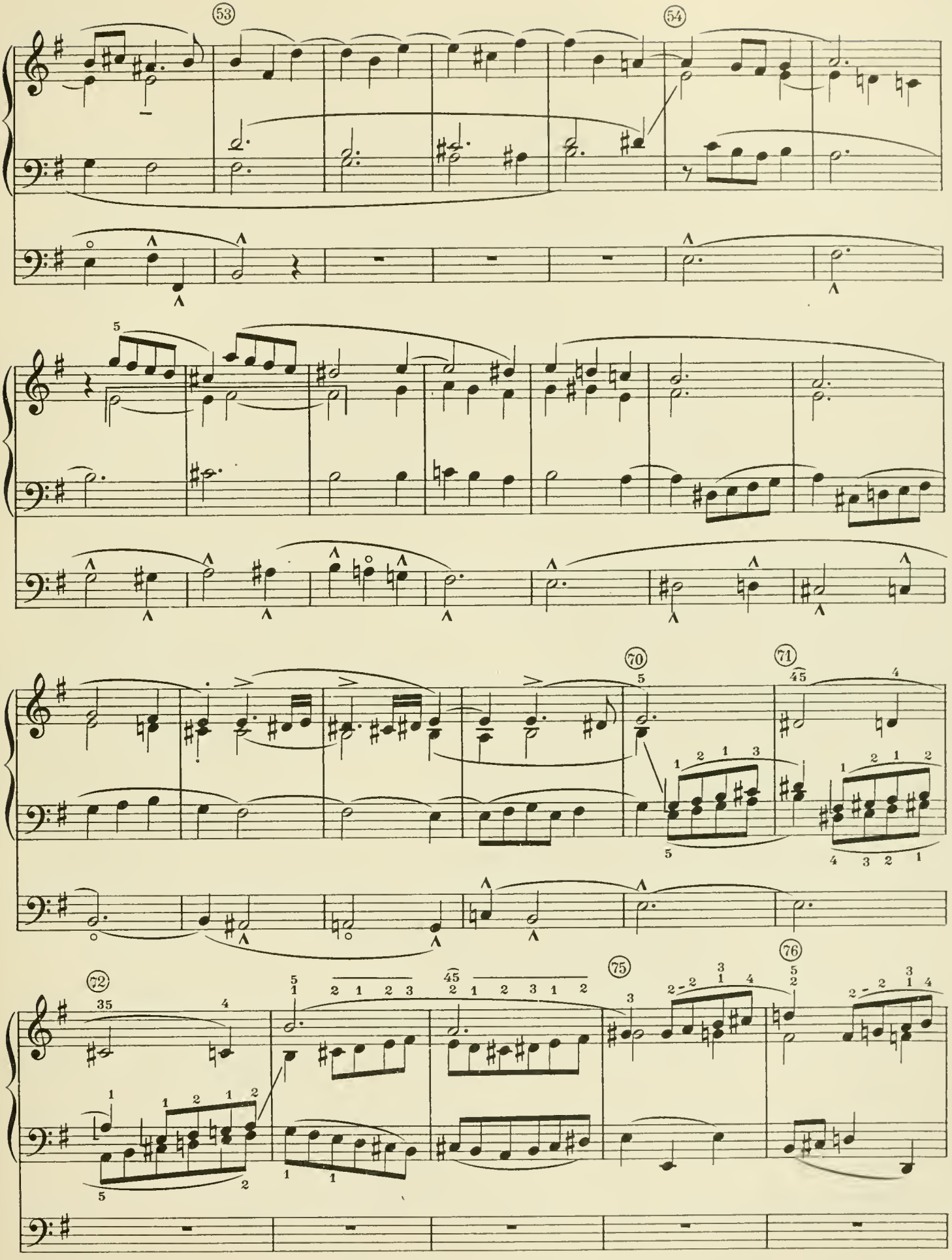
m.g.

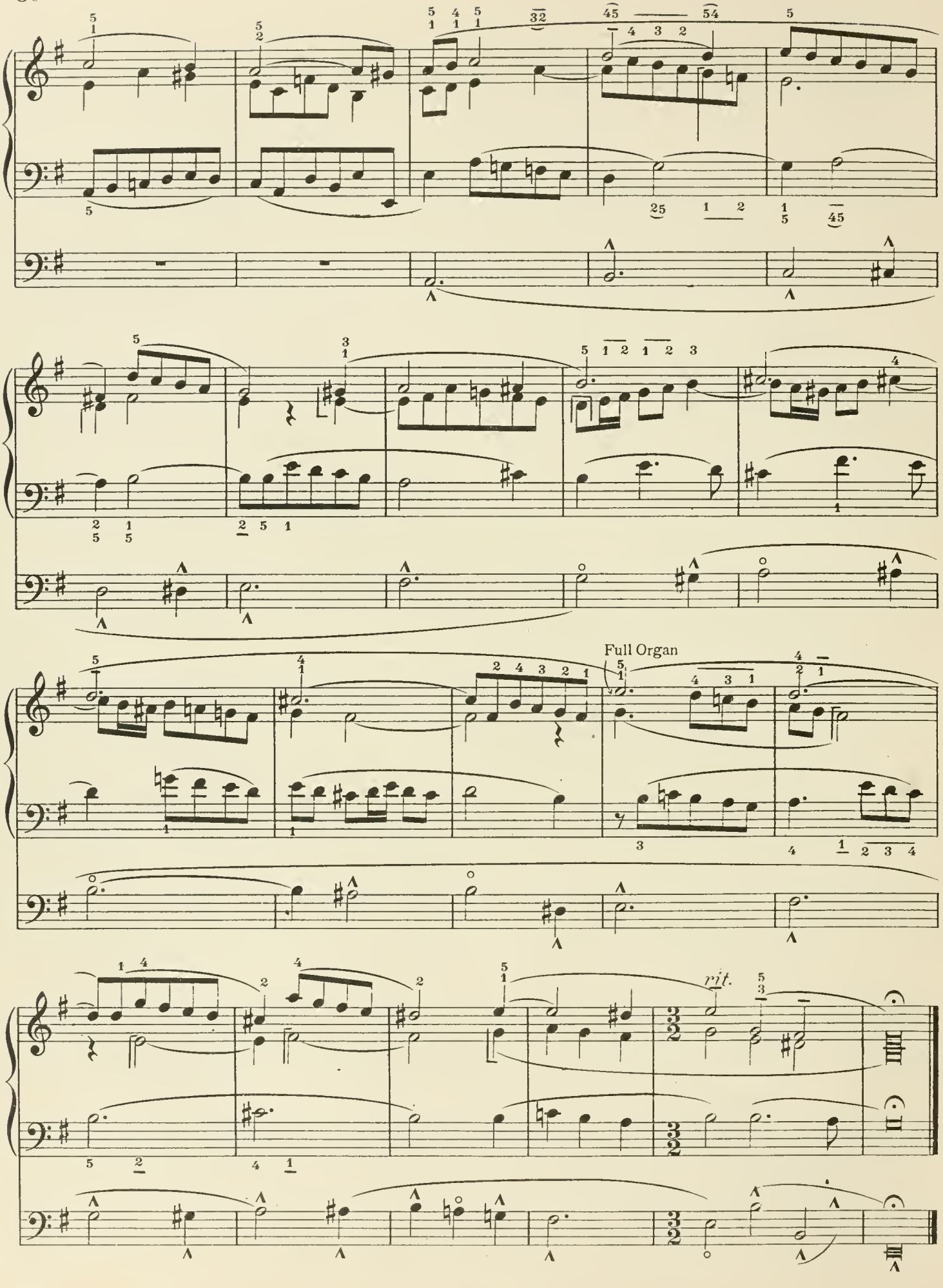
(41)

Gt.

Gt.
5

(45)


53
54
5
70
71
72
75
76


Full Organ
rit.

Lesson Nº 72

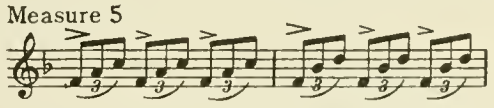
Prelude and Fugue in F Major *(J.S.Bach)*

The character of this Prelude and Fugue is bright and cheerful throughout, and both movements may be taken at a moderately fast tempo. The nature of the Fugue however, demands a slightly slower and more dignified tempo than that of the Prelude. We have indicated for each movement an approximately correct metronomical tempo.

It will be noticed that the given registration calls for three manuals, (Swell, Great and Choir) but if the instrument has only two manuals, the part marked for the Choir organ may be played upon the Swell organ. The triplets in measures 5 and 6 of this Prelude, should not be separated, but played legato with a slight accent upon the first note of each group. The first triplet in each measure should receive the most emphatic accent, as shown in measure 5, Illustration No. 1:

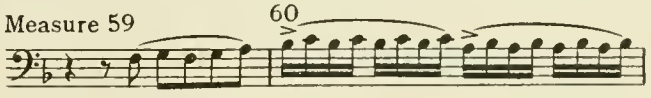
Measure 5

Ill. No. 1



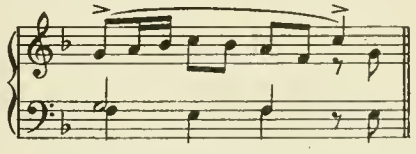
This rule regarding accents applies also to the repetition of similar phrases in the Fugue. The groups of sixteenth notes should not be separated, but played legato, with an accent upon the first note of each group, as shown in measure 60, Illustration No. 2:

Measure 59 60

Ill. No. 2

The C on the fourth beat of the right hand part in measure 67 should be accented, and the rest in the left hand part begins exactly upon the fourth beat, as shown in Illustration No. 3:

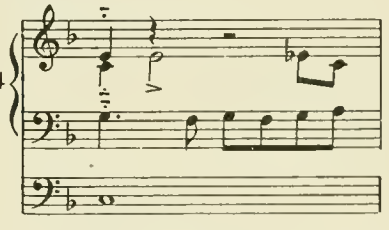
Measure 67

Ill. No. 3

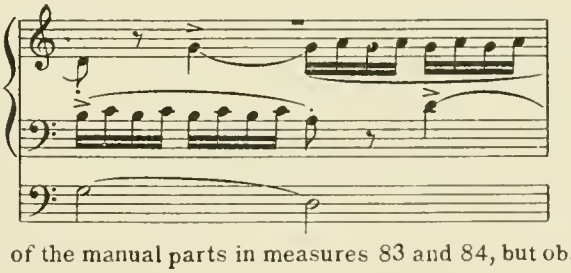


The quarter notes on the first beat of measure 70 should be shortened about one half their value, and an accent placed upon E, the second beat in the alto part, as shown in Illustration No. 4:

Measure 70

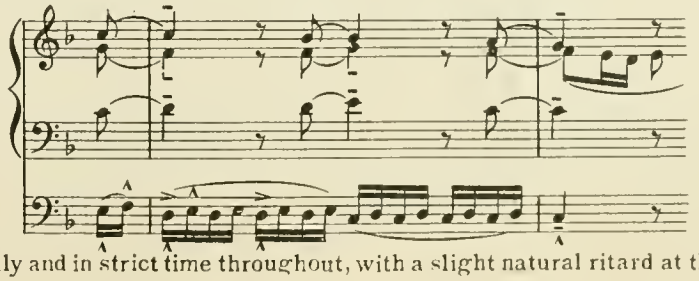
Ill. No. 4

In the right hand part of measure 71, the first note D should be shortened, and an accent placed upon the note G on the second beat. The note A in the same measure, on the third beat in the tenor part, should be shortened and an accent placed upon the following note D, on the fourth beat, as shown in Illustration No. 5:

Measure 71

Ill. No. 5

Do not shorten the tied and slurred notes of the manual parts in measures 83 and 84, but observe the rests exactly as they are written, as shown in Illustration No. 6:

Measure 83 84

Ill. No. 6



N.B.
Play both Prelude and Fugue steadily and in strict time throughout, with a slight natural ritard at the end of each movement.

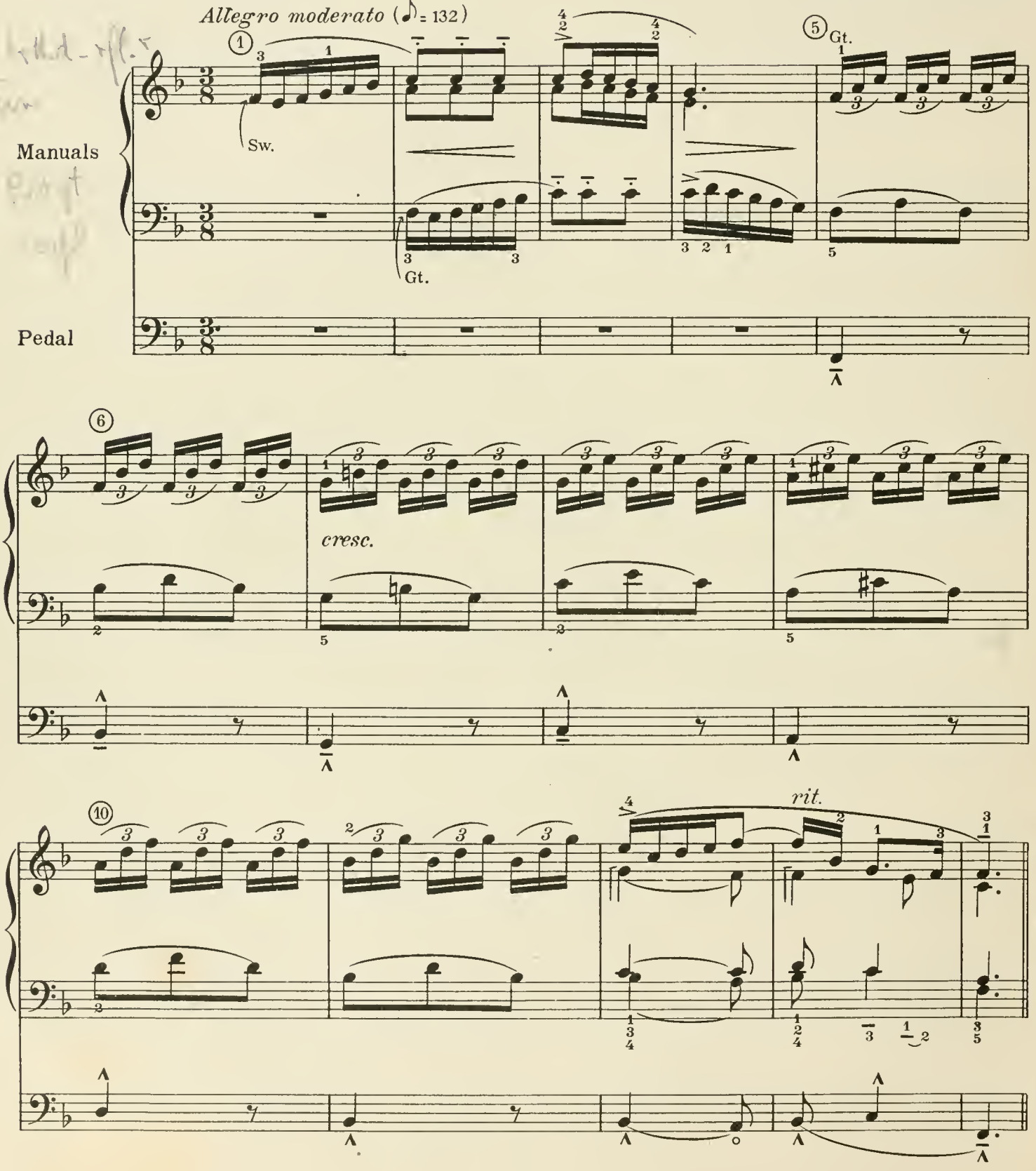
PRELUDE AND FUGUE IN F MAJOR

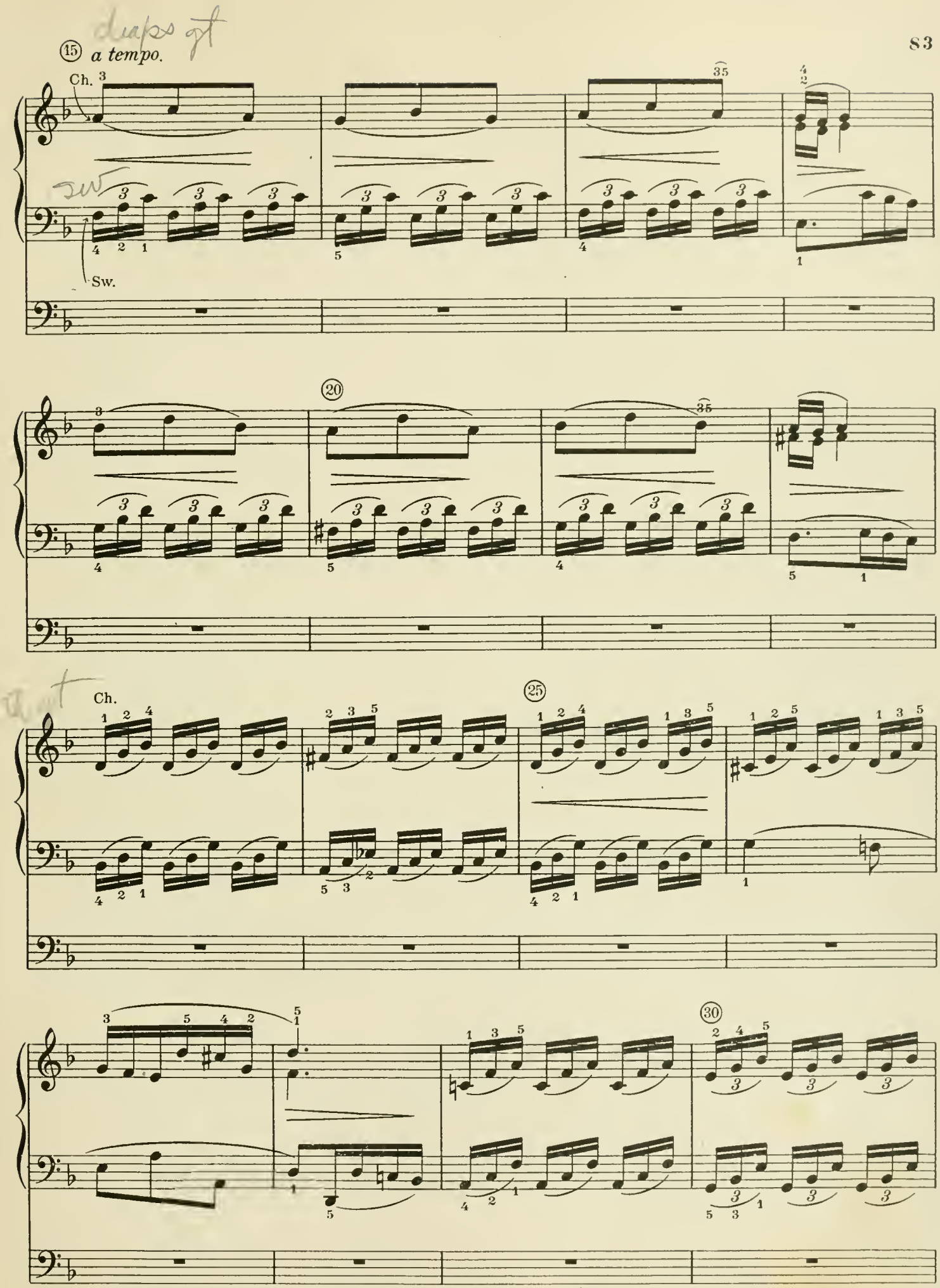
Prepare
- Swell - 8′ & 4′ (without reeds)
- Great - Flute & Gamba 8′, Sw. to Gt.
- Choir - 8′ & 4′, Sw. to Ch.
- Pedal - Bourdon 16′ & Fl. 8′, Sw. & Gt. to Ped.

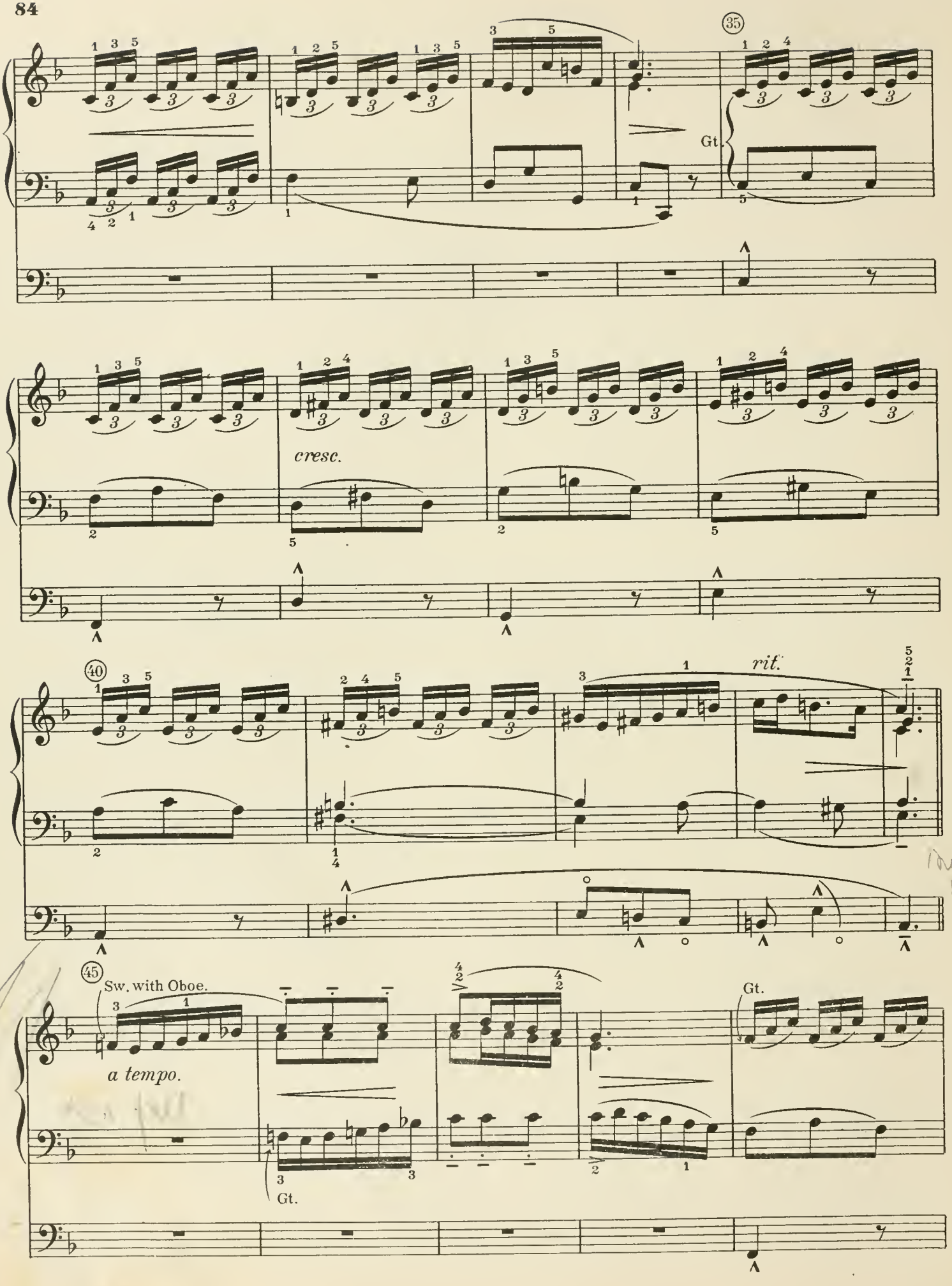
JOHANN SEBASTIAN BACH
Edited by Clarence Eddy

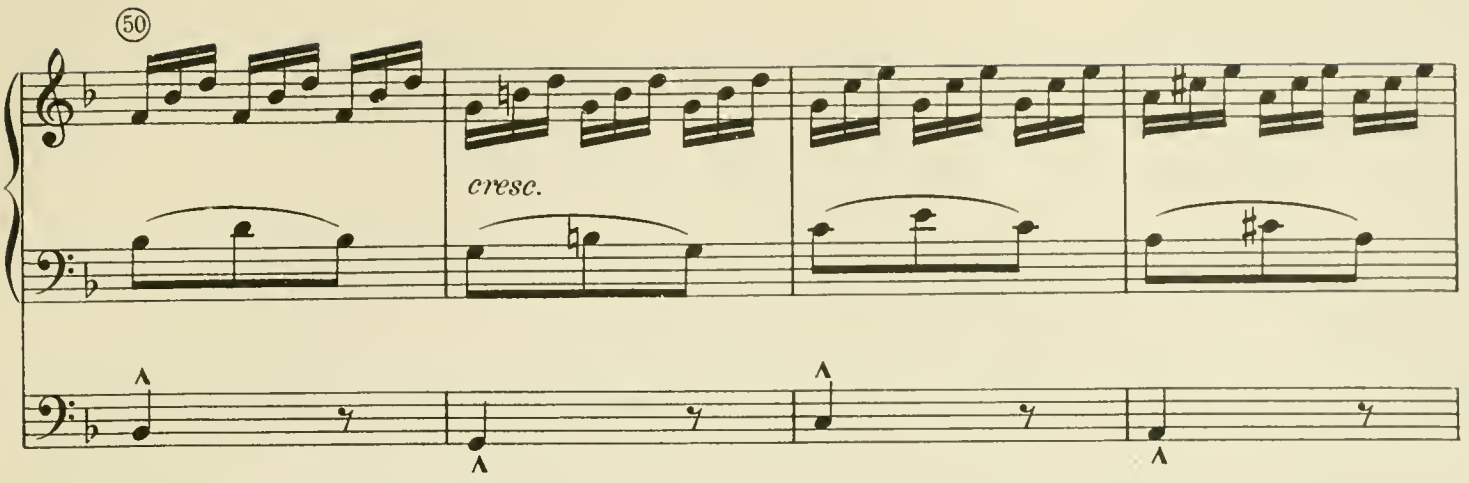
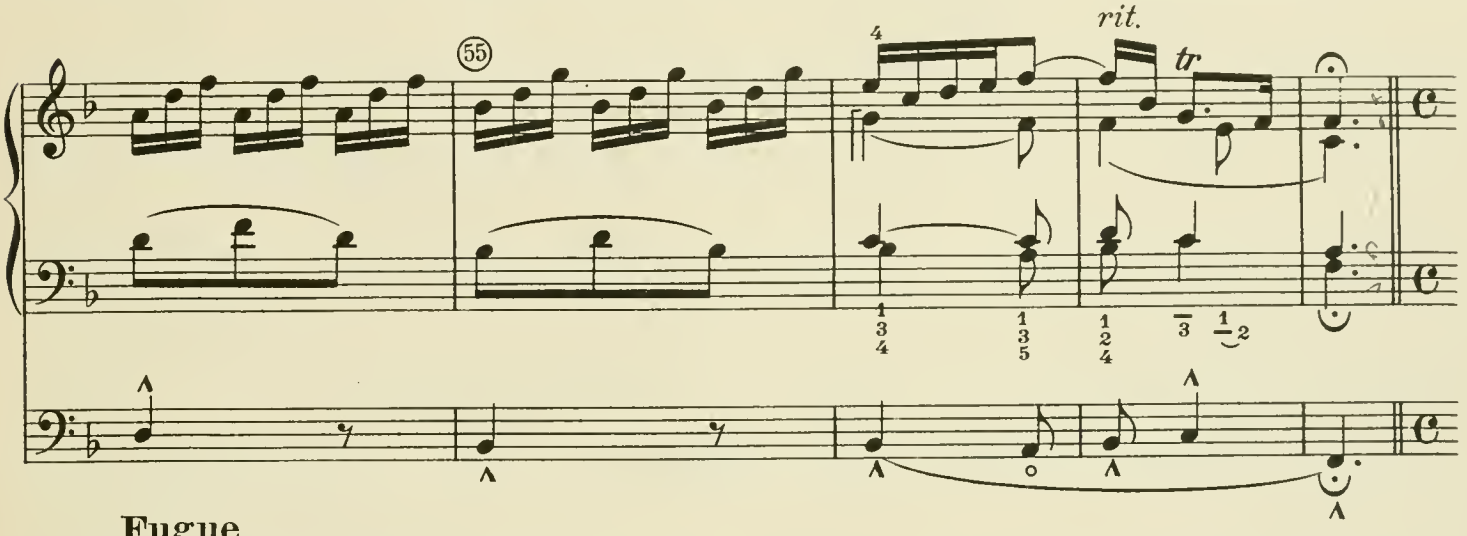
Prelude

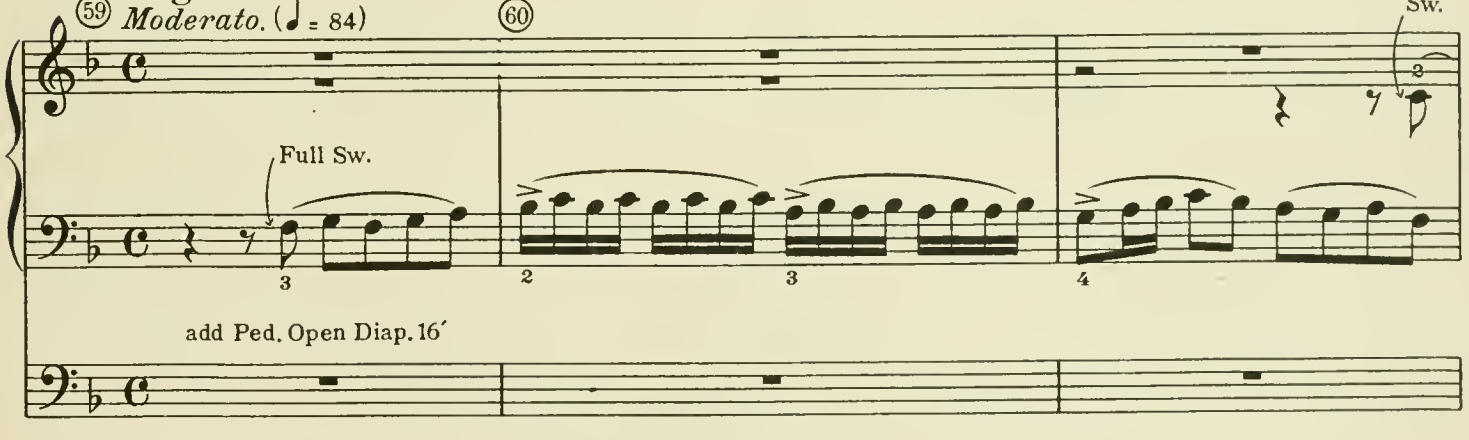
Allegro moderato (♪ = 132)

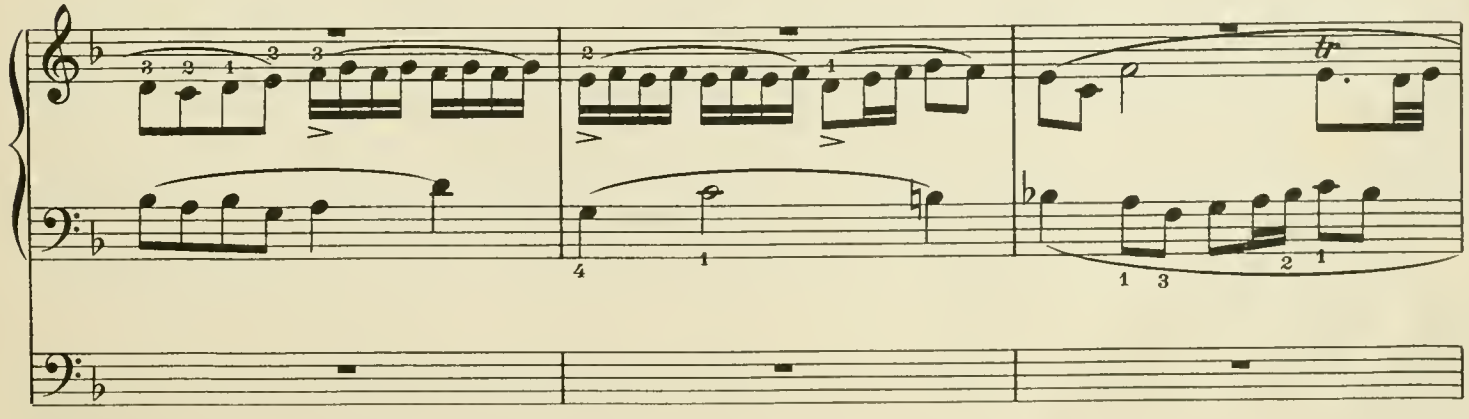


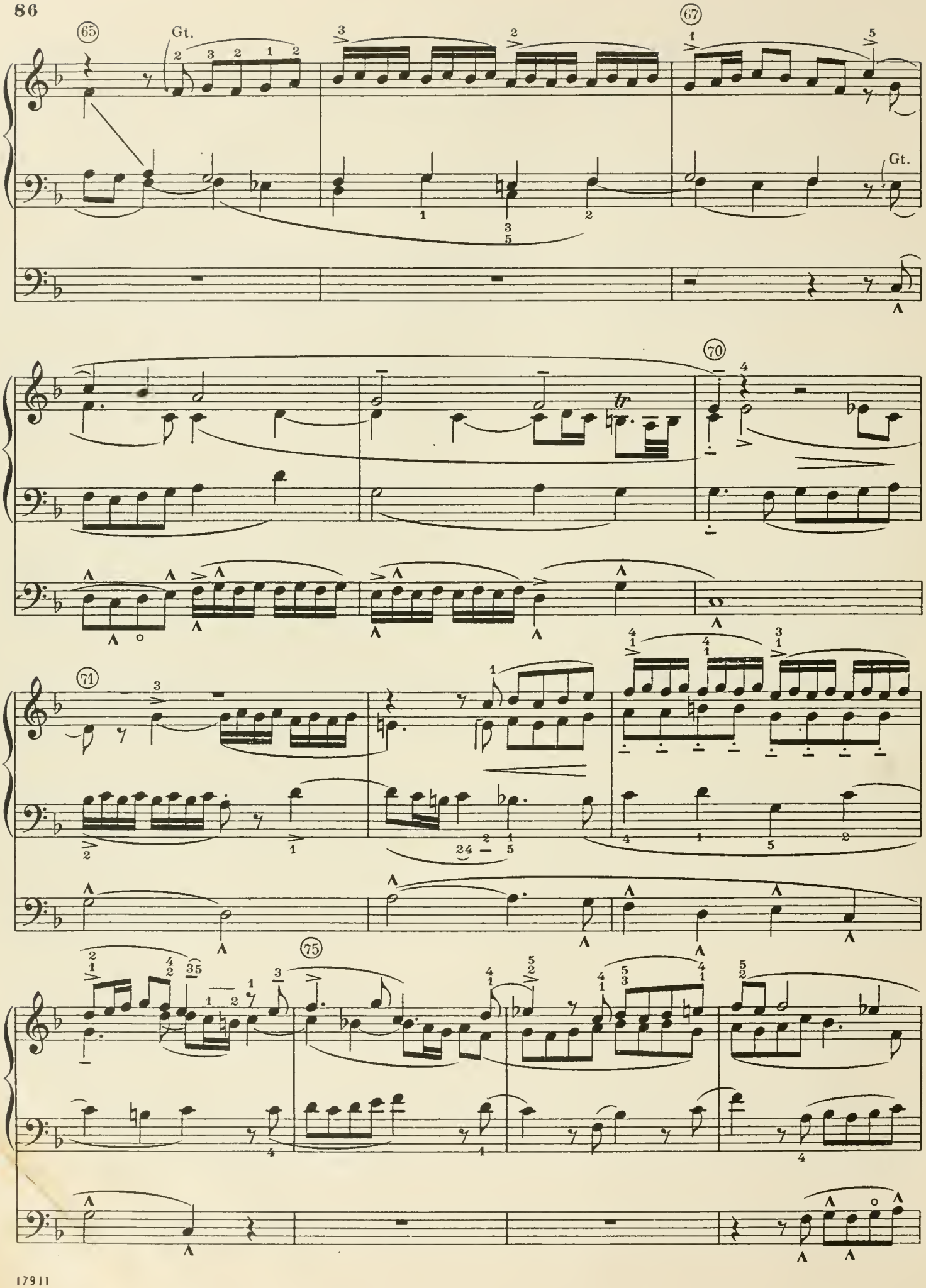

15
a tempo.
Ch.
Sw.
20
Ch.
25
30

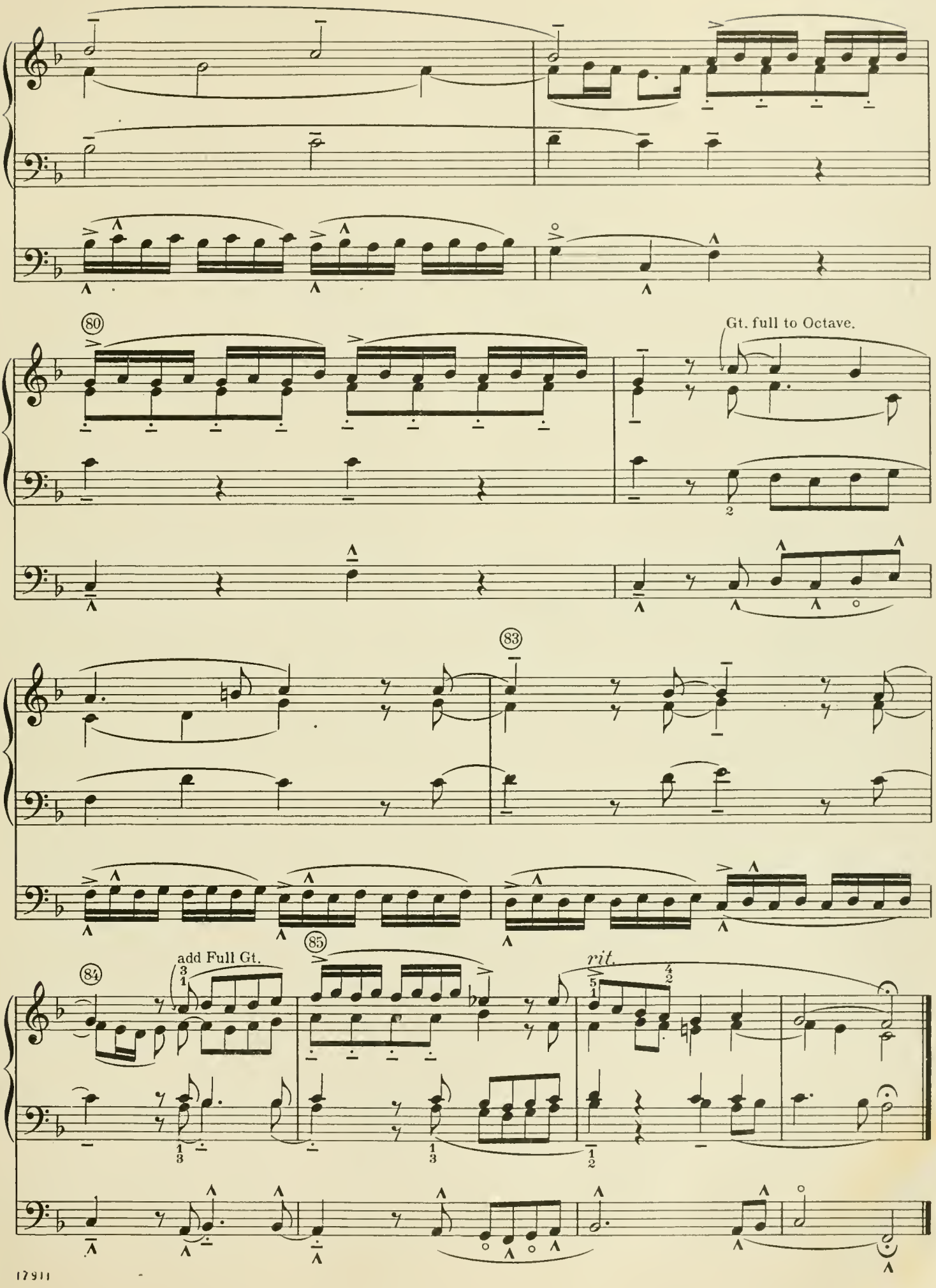

35
Gt.
cresc.
40
rit.
45
Sw. with Oboe.
a tempo.
Gt.
Gt.


50
cresc.

55
rit.
tr

Fugue

59
Moderato. (♩ = 84)
60
Sw.
Full Sw.
add Ped. Open Diap. 16′


tr


65
Gt.
67
Gt.
70
tr
71
75


80
Gt. full to Octave.
83
84
add Full Gt.
85
rit.

Lesson No 73

Prelude and Fugue in G Major *(J.S.Bach)*

The first section of the Prelude (measures 1 to 5) demands an extremely broad and majestic interpretation. It should be played very slowly with Full organ, and concluded with a ritard. Particular attention is called to the tenuto sign (–) in measures 3, 4 and 5, which indicates greater emphasis and power upon these notes.

The broken chords in measure 3 should be played incisively, with a similtaneous accent upon the top note of each chord. The trill in measure 5 is played as shown in Illustration No. 1:

Measure 5

Ill. No. 1

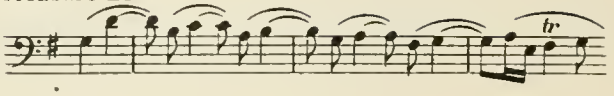
Beginning with the last group of sixteenth notes in measure 5 of the Prelude, the movement changes to a more rapid tempo (Allegro moderato), and continues in this manner to the end of the Fugue, excepting two ritards in measures 19 and 24 of the Prelude, and the more extended one at the end of the Fugue.

Before beginning the Allegro moderato in the Prelude, the reeds, mixtures and 16 ft. stops should be taken off, to be brought on again during the sixteenth rest in measure 19, just before commencing the short pedal cadenza.

These stops should be taken off again before beginning the Fugue in measure 25, but the Swell organ remains coupled to the Great throughout.

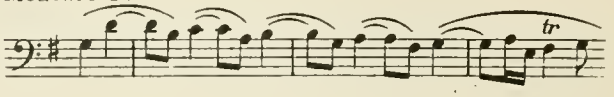
The ritard in measures 24 and 25 continues through the quarter rests on the second beat in measure 25. The Allegro moderato tempo is then taken up promptly at the entrance of the Fugue-subject. Opinions differ as to the manner of phrasing this subject or theme. Some students of Bach advocate that it should be divided into fragments and broken, as shown in Illustration No. 2:

Measure 25

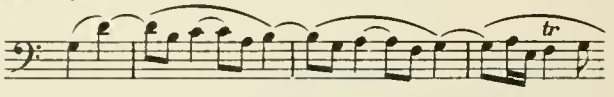
Ill. No. 2 

Or as in Illustration No. 3:

Measure 25

Ill. No. 3

Both of these methods appear disjointed, angular and eccentric, and a more natural, rational and beautiful interpretation will be found in the following phrasing, Illustration No. 4:

Measure 25

Ill. No. 4 

Or as expressed verbally; a pure legato touch throughout the entire theme, with a primary accent upon the first beat, and a secondary accent upon the third beat of each measure. This will enable the player to convey the impression of accentuation, and at the same time preserve a perfect steadiness of rhythm, without which all "Bach playing" to say the least, is faulty and unsatisfactory.

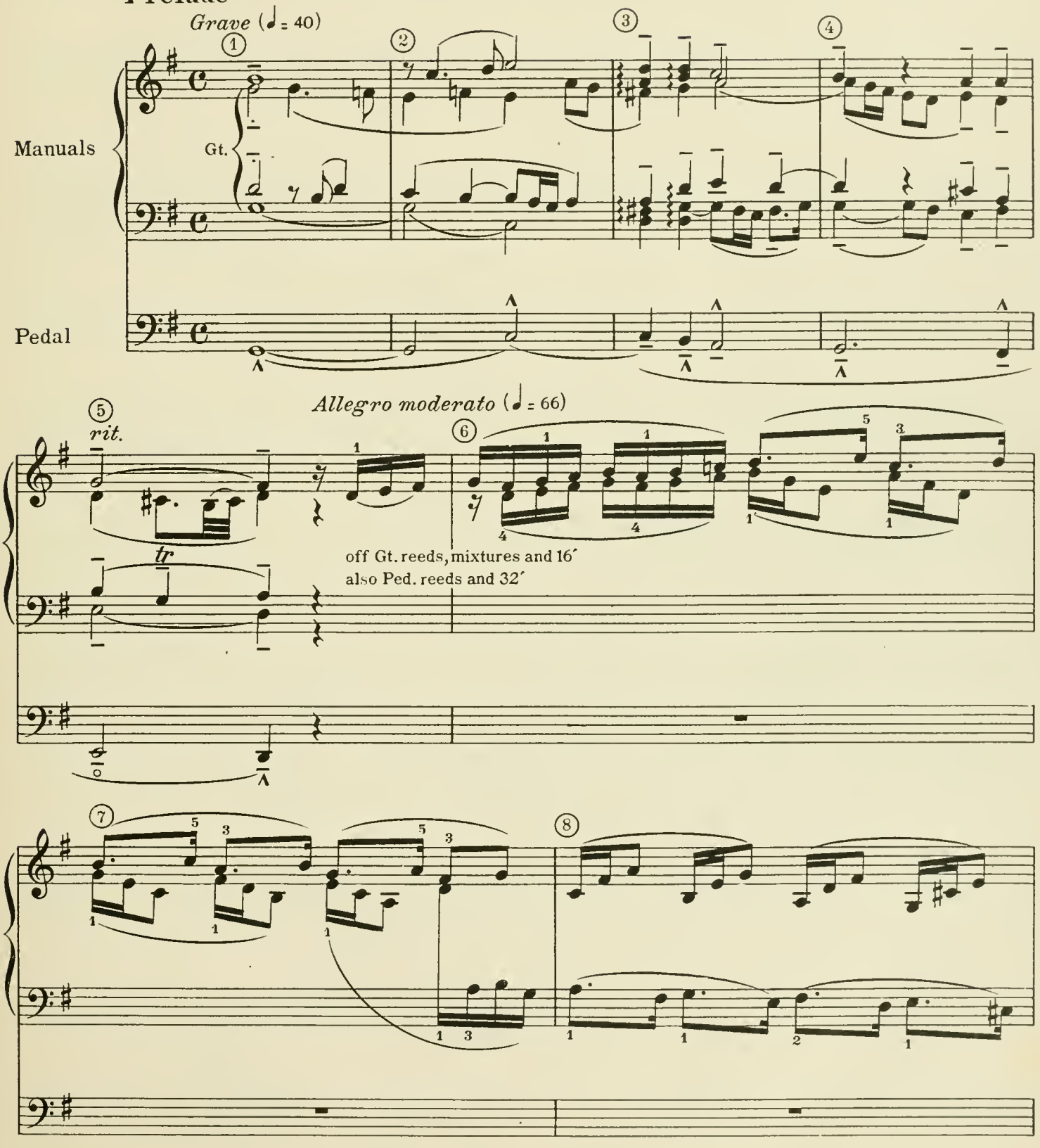
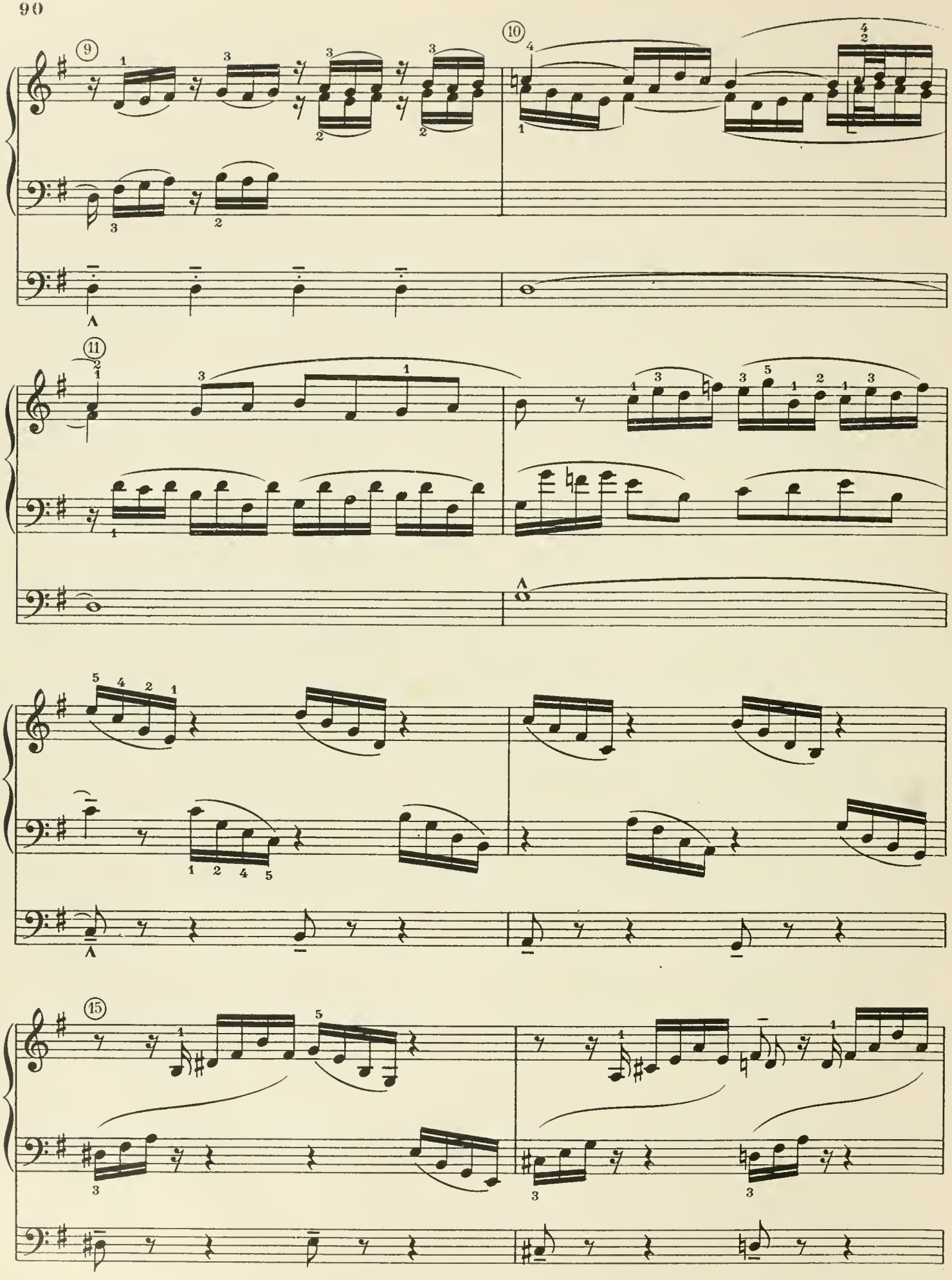
For the sake of variety, the section between measures 41 and 46 may be played upon the Swell manual, the right hand returning to the Great on the second beat of measure 46, and the left hand part on the last half of the second beat in measure 47. This will bring out the entrances of the theme more clearly and conspicuously, and also make the composition far more interesting. Exactly upon the third beat of measure 54 the Full Great should be brought on by a pedal or piston, and upon the first beat of measure 58 the Full Organ might be added by a crescendo or sforzando pedal, thus bringing this remarkable "little Prelude and Fugue," to a dignified and logical conclusion.

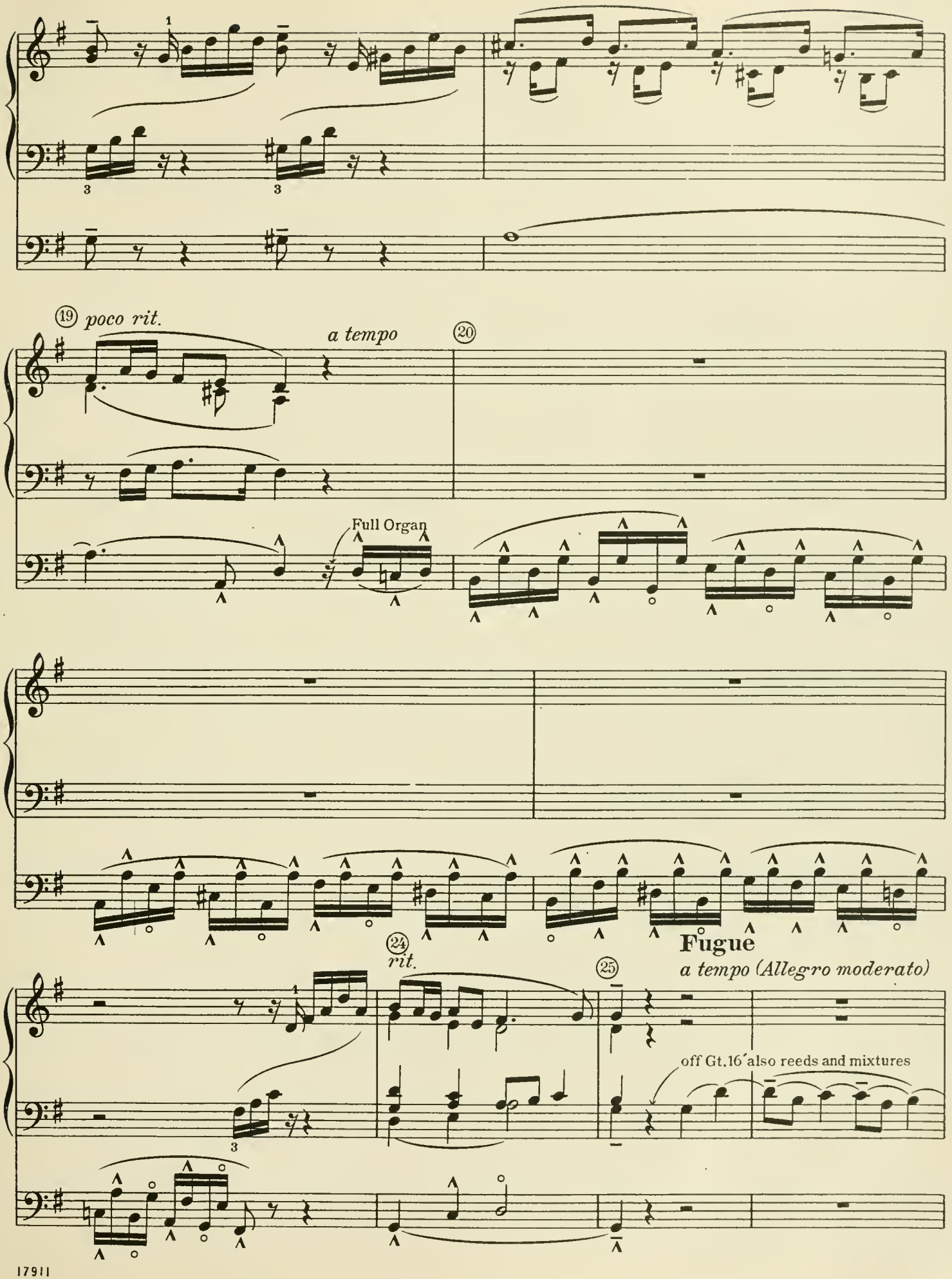
PRELUDE AND FUGUE IN G MAJOR

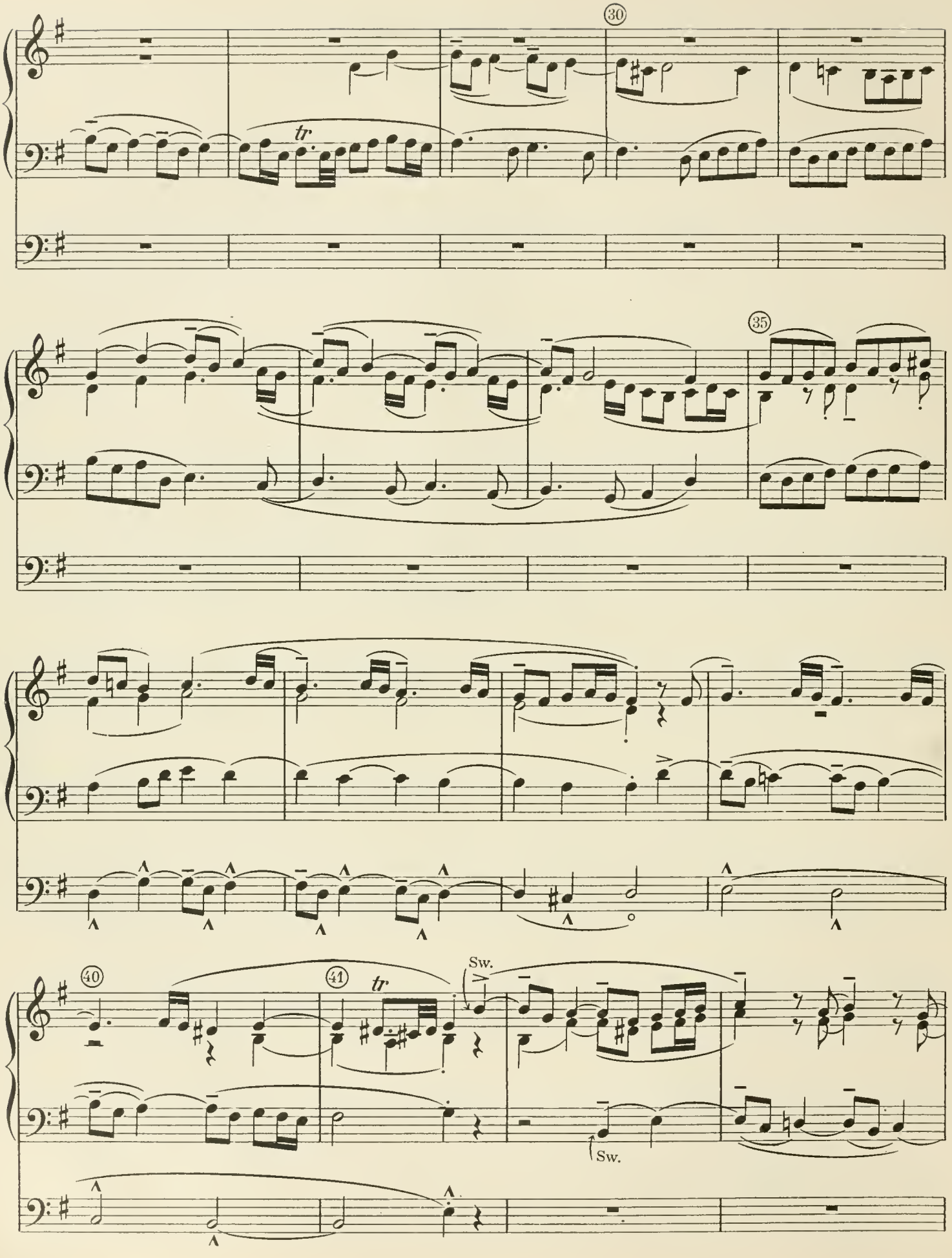
Prepare { Swell - Full
Great - Full, Sw. to Gt.
Pedal - Full, Sw. and Gt. to Ped.

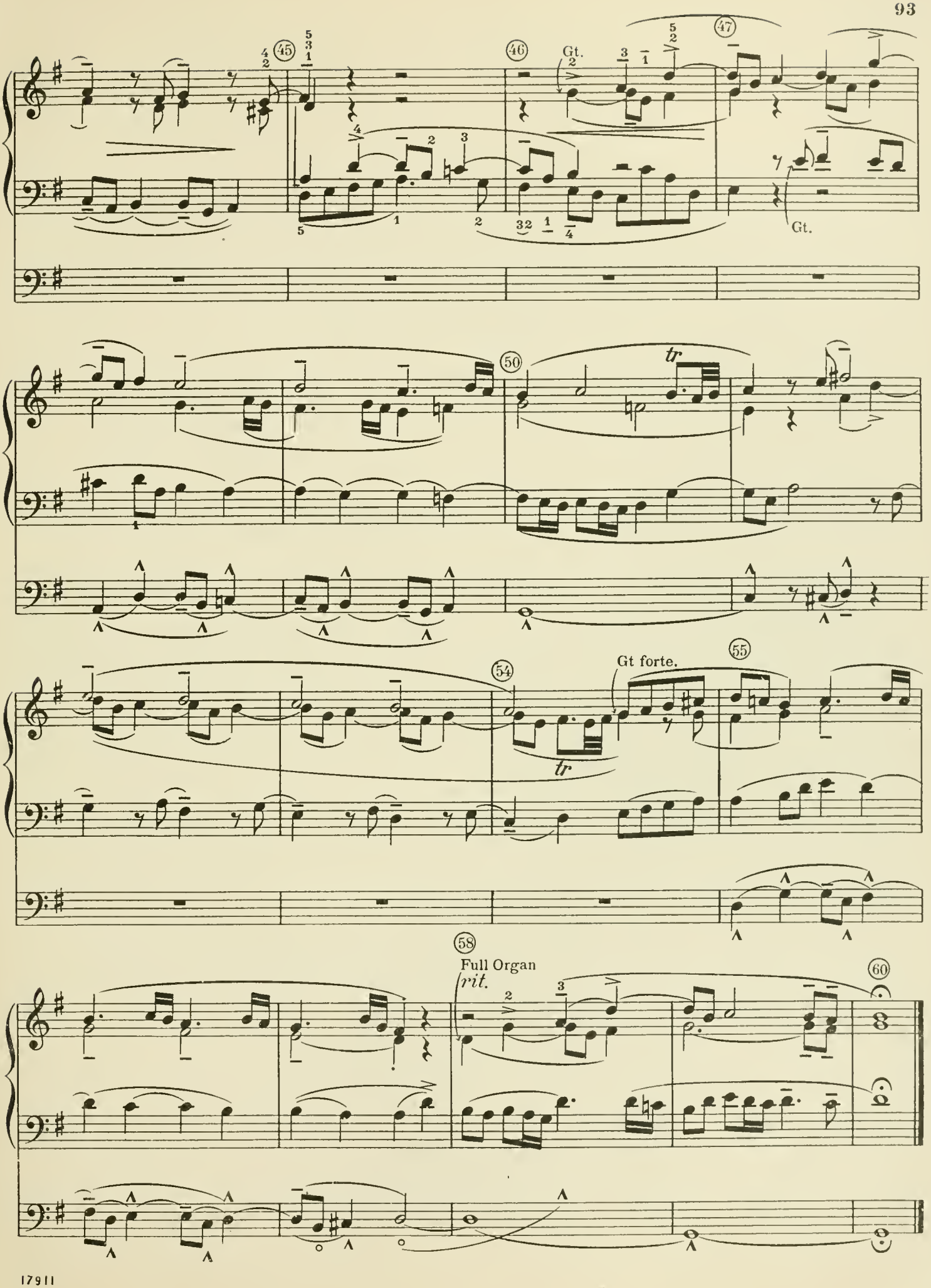
JOHANN SEBASTIAN BACH
Edited by Clarence Eddy

Prelude

Grave (♩ = 40)



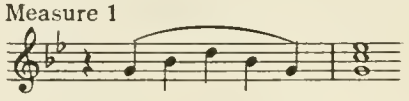

19 poco rit.
a tempo
20
Full Organ
24 rit.
25
Fugue
a tempo (Allegro moderato)
off Gt.16′also reeds and mixtures

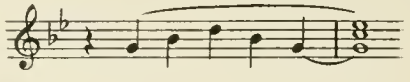

30
tr
35
40
41
tr
Sw.
Sw.


45
46
Gt.
47
Gt.
50
tr
54
Gt forte.
55
tr
58
Full Organ
rit.
60

Lesson Nº 74

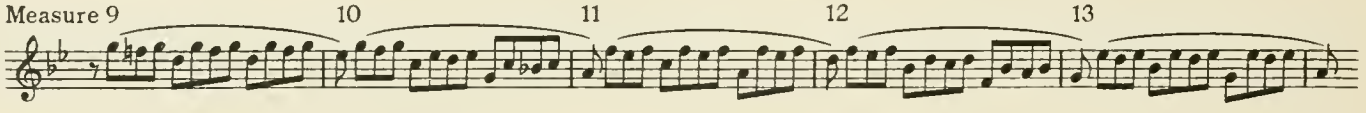
Prelude and Fugue in G Minor *(J.S.Bach)*

Observe in the registration given for this composition,that the Great to Pedal is not included. The coupler is omitted so that the entrance of the figure in the left hand part of measures 2,4,23,25 and 27, which is played upon the Great manual, may be distinctly heard. The Great to Pedal coupler should be drawn during the rest in measure 35, and remain so during the balance of the composition. Some players separate the last quarter note in measure 1 of the Prelude from the following chord, as shown in Illustration No.1: Ill No.1. Measure 1  as well as in other similar cases,such as are found in measures 3,23,24 and 26.

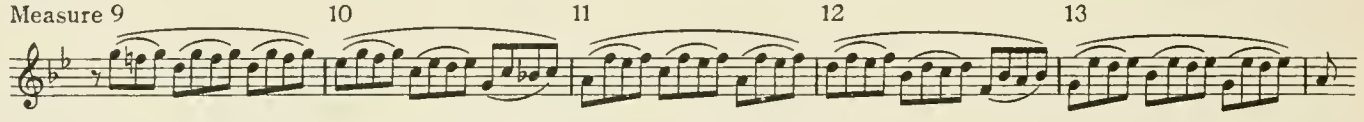
This method however destroys the proper legato connection of these phrases, it is therefore better to tie the last quarter note to the same note in the following chord, as shown in Illustration No.2: Ill.No.2. 

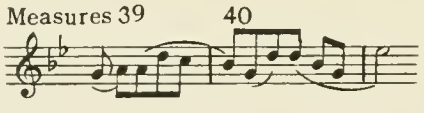
The groups of eight notes in measures 9,10,11,12 and 13 are sometimes phrased as shown in Illustration No.3:

Measure 9 10 11 12 13

Ill.No.3

This phrasing interrupts and destroys the rhythmical swing, as established by the groups of eight notes in measure 8,and also by similar groups in measures 14,15,20,21,29,30,31 and 32. We prefer therefore to phrase these passages as shown in Illustration No.4:

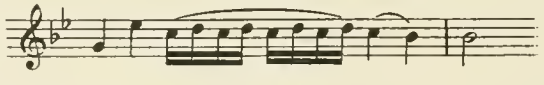
Measure 9 10 11 12 13

Ill.No.4

and to indicate the rhythm of three beats in every measure, by accenting each beat.

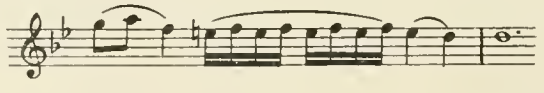
The pecular phrasing of the Fugue-subject,measures 39 and 40,is a natural outcome of the repeated notes, as shown in Illustration No.5: Ill.No.5 Measures 39 40 

This no doubt adds musical charm to the character of the Fugue. The staccato notes in the Fugue should not be too detached, but played sufficiently "short" for a perfectly clear and distinct repetition.

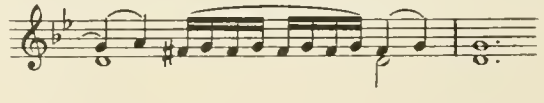
The trill in measure 16 should be played as shown in Illustration No.6:

Ill.No.6 

The trill in measure 22 as shown in Illustration No.7:

Ill.No.7 

And the trill in measure 36 as shown in Illustration No.8:

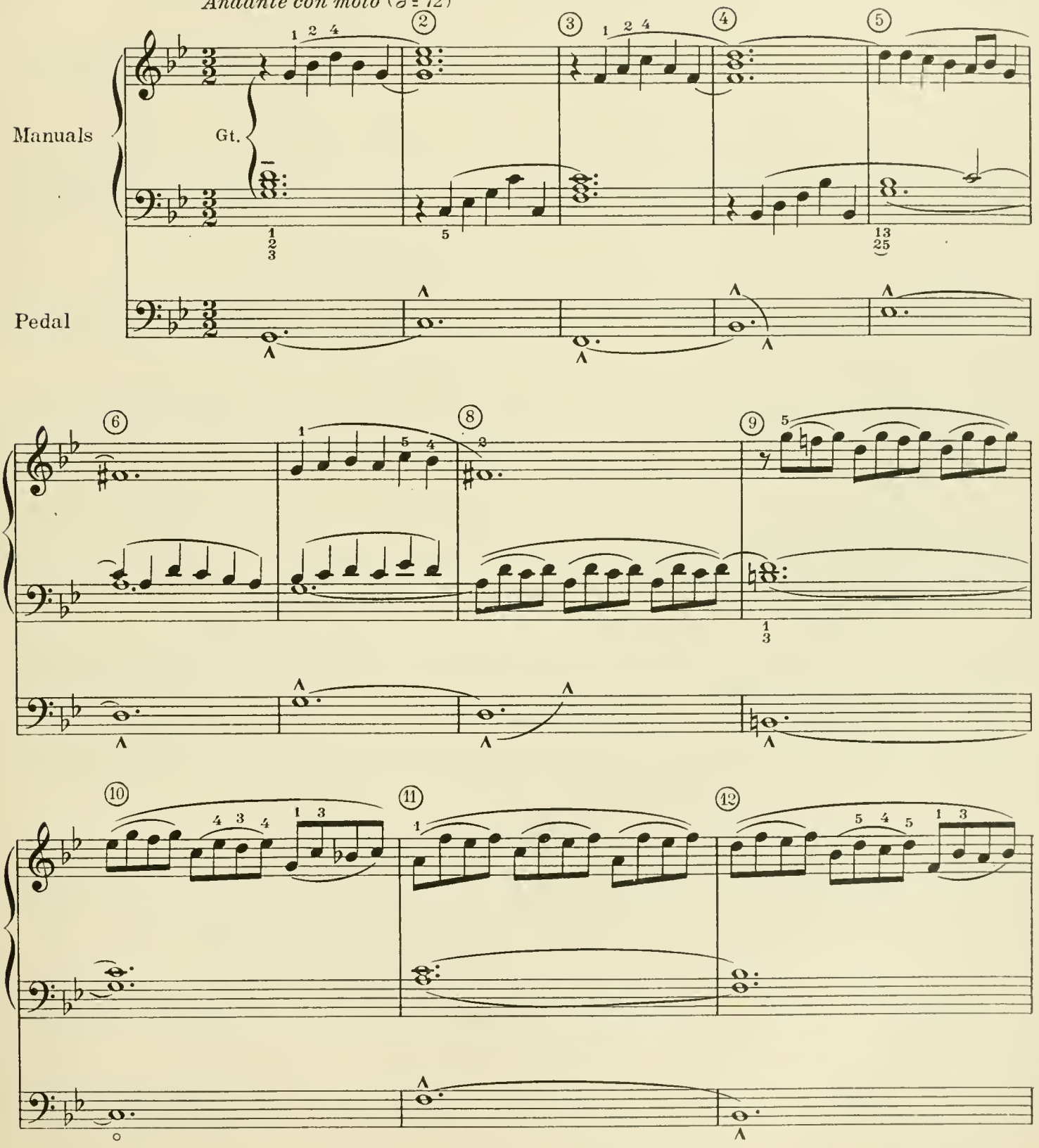
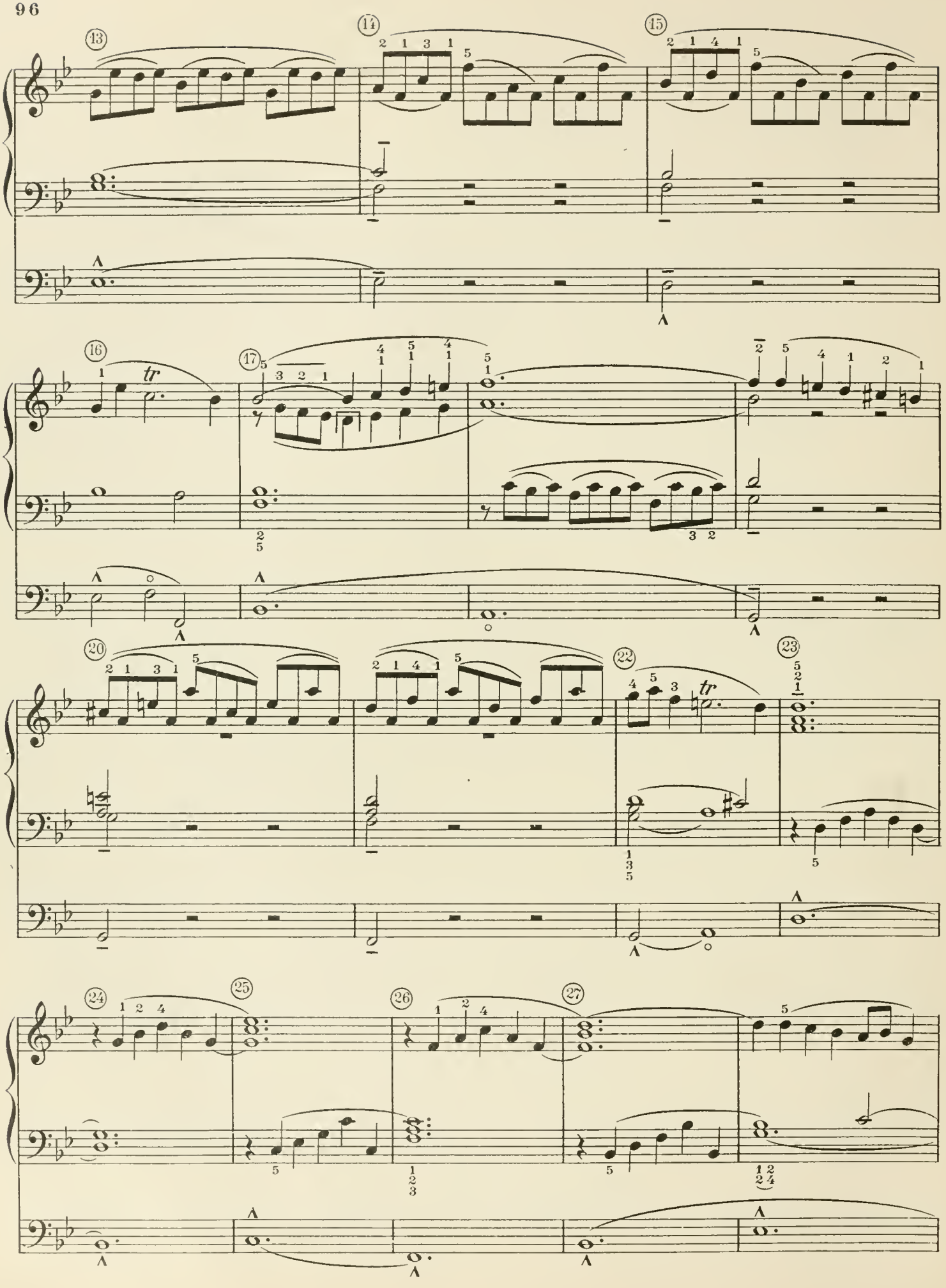
Ill.No.8 

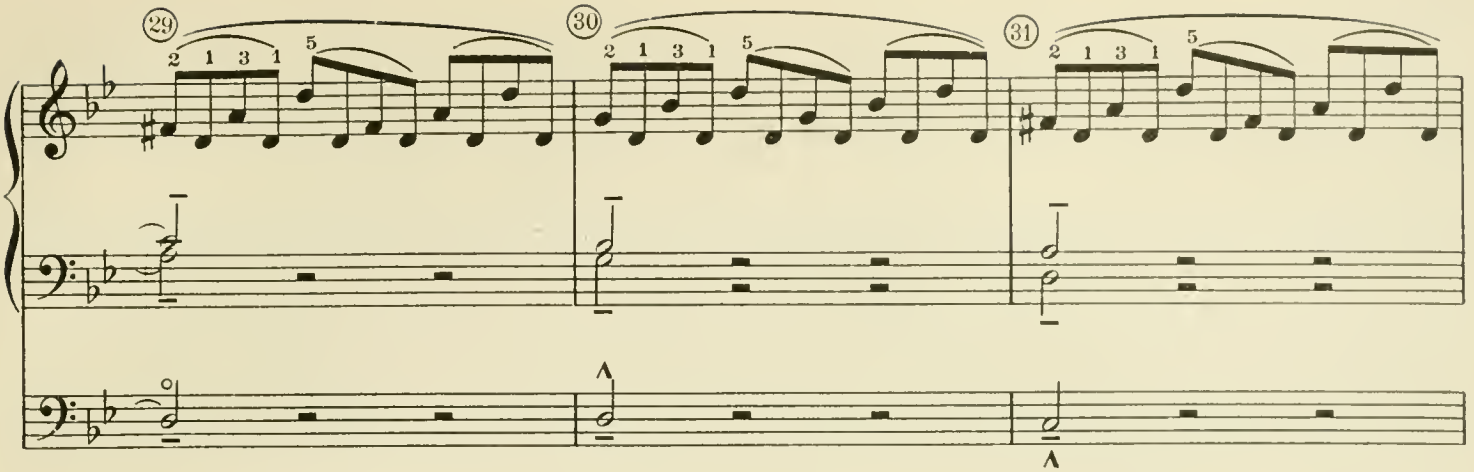
PRELUDE AND FUGUE IN G MINOR

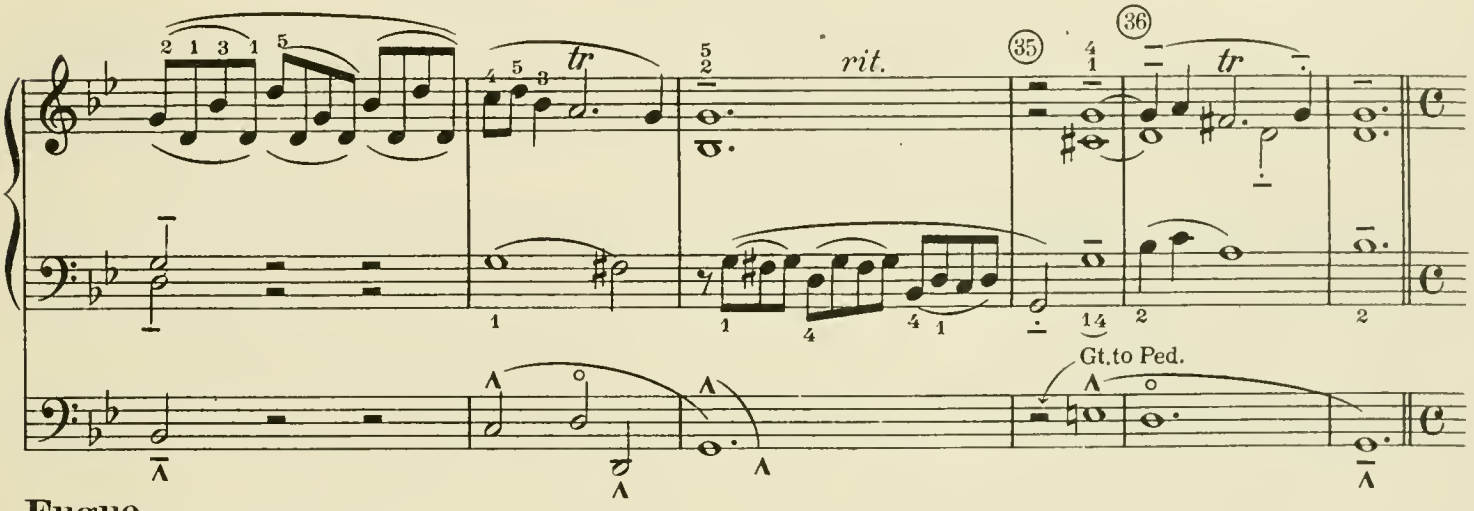
Prepare { Swell - Full
Great - Flutes 8′ and 4′ and Gamba, Sw. to Gt.
Pedal - Bourdon and Violone 16′ and Flute (or Violoncello) 8′, Sw. to Ped.

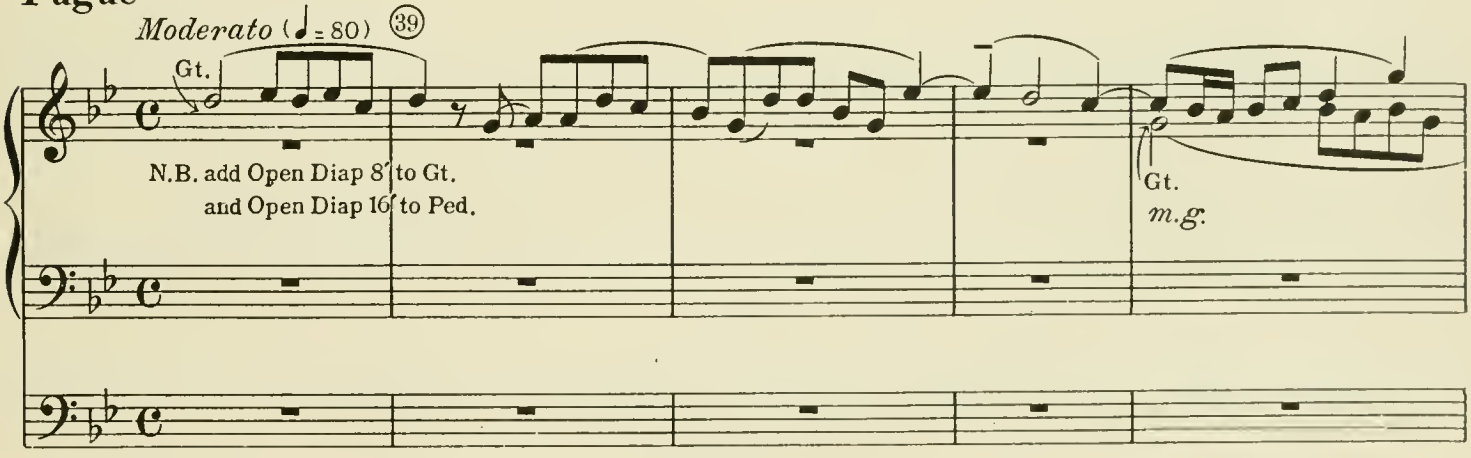
JOHANN SEBASTIAN BACH
Edited by Clarence Eddy

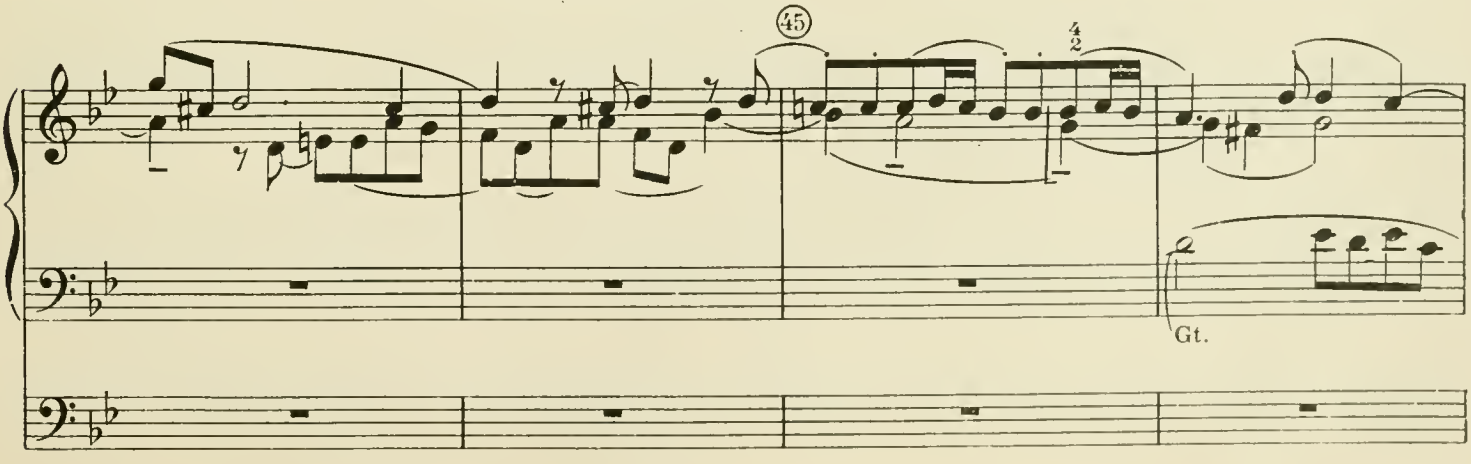
Prelude

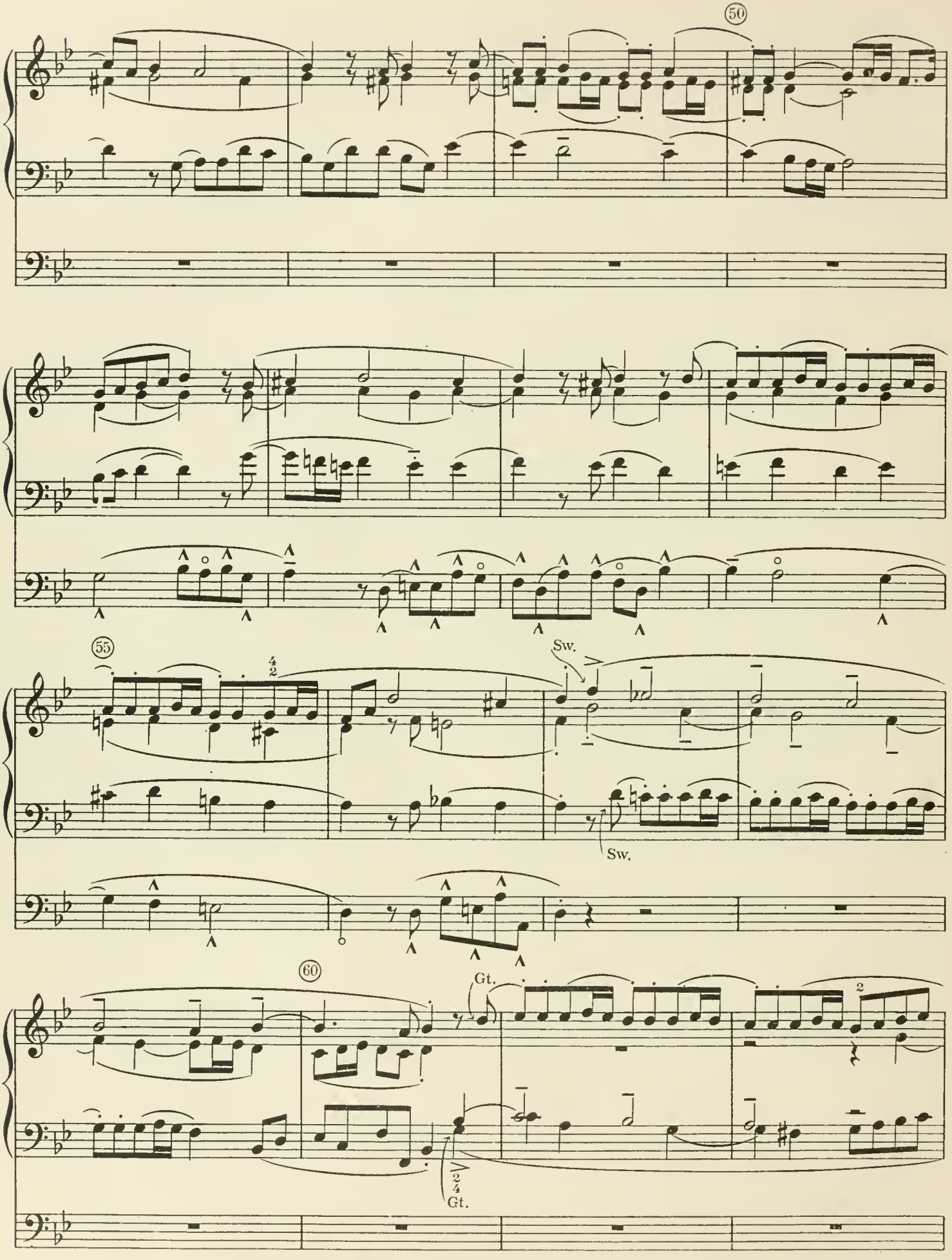
Andante con moto (♩ = 72)

13
14
15
16
17
tr
20
22
tr
23
24
25
26
27

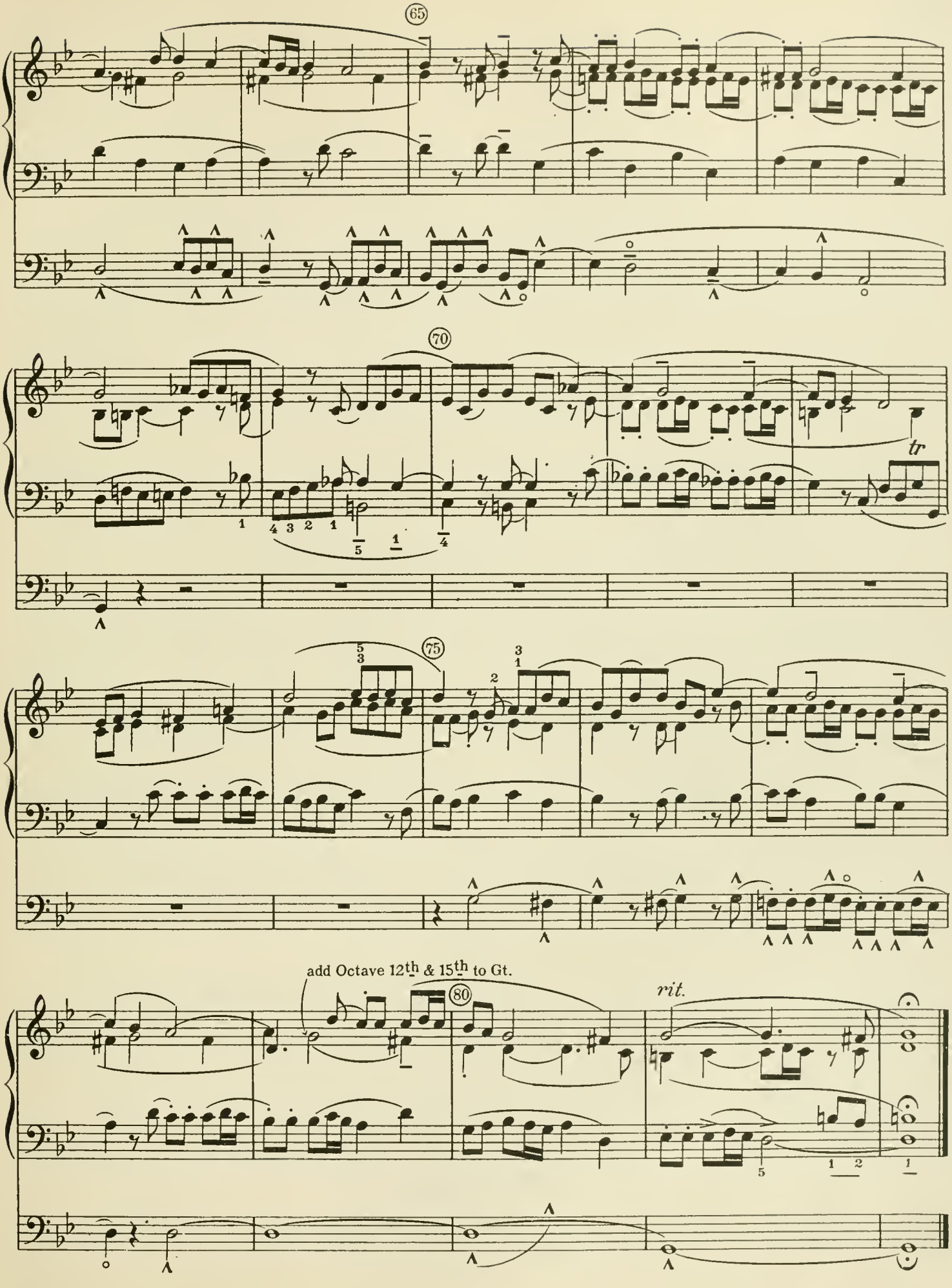

29
30
31


tr
rit.
35
36
tr
Gt.to Ped.

Fugue

Moderato (♩= 80)
39
Gt.
N.B. add Open Diap 8′ to Gt.
and Open Diap 16′ to Ped.
Gt.
m.g.


45
Gt.


50
55
Sw.
Sw.
60
Gt.
Gt.


65
70
tr
75
add Octave 12th & 15th to Gt.
80
rit.

Lesson Nº 75

Prelude and Fugue in A Minor *(J. S. Bach)*

Absolute steadiness of rhythm is of the utmost importance in playing this Prelude, therefore great care must be taken to preserve a relative proportion in the valuation of the different kinds of notes.

A moderate tempo should be taken, which may be indicated by the metronome at about 63, barring the two ritards, this tempo should be kept like the pendulum of a clock, unswerving to the end of the Prelude. As in all movements of common time, a primary accent should fall upon the first beat, and a secondary accent upon the third beat in each measure.

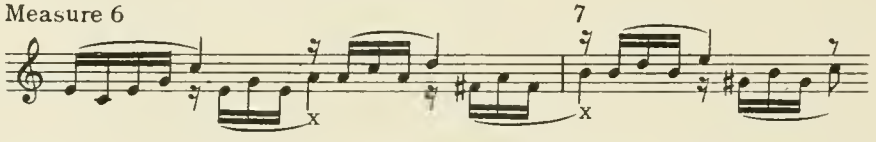
The thirty-second notes in the second half of measure 3 should be played as a single part, but by both hands, in a perfectly clear, but legato manner, as if the notes were written as shown in Illustration No. 1:

Ill. No. 1

The passage of thirty-second notes in the first half of measure 5 should of course be played in precisely the same manner.

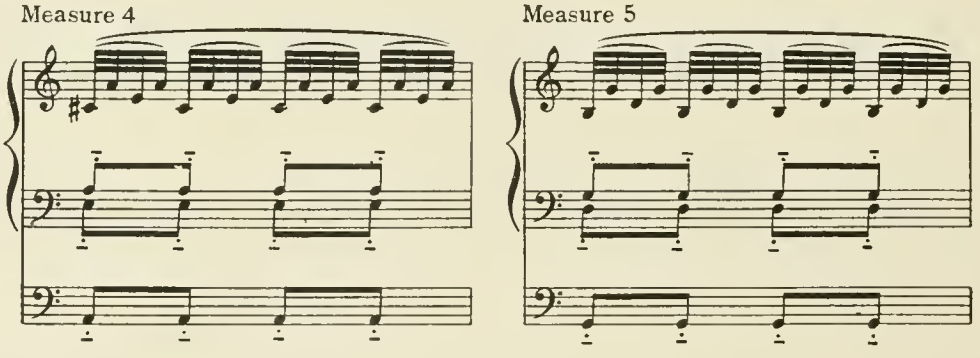
In order to preserve an uninterrupted figuration of sixteenth notes in measures 6 and 7, the quarter notes in the alto part must be repeated as indicated at the sign "x," as shown in Illustration No. 2:

Ill. No. 2

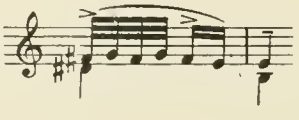


The repeated notes in the left hand and pedal parts of measures 4 and 5 should be slightly detached, while the thirty second notes in the right hand part are played perfectly legato, as shown in Illustration No. 3:

Ill. No. 3

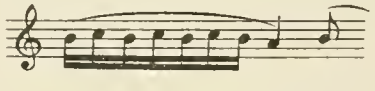


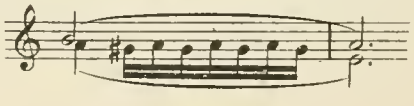
The trill at the end of measure 10 is played as shown in Illustration No. 4:

Ill. No. 4

The Fugue should be taken at about the same tempo as the Prelude, with two beats in the measure, and an accent upon the first beat only. This buoyant rhythm should be preserved throughout, except for an easy and gradual ritard at the end of the entire composition.

The trill in measures 23 and 68 are played as shown in Illustrations Nos. 5 and 6, respectively.

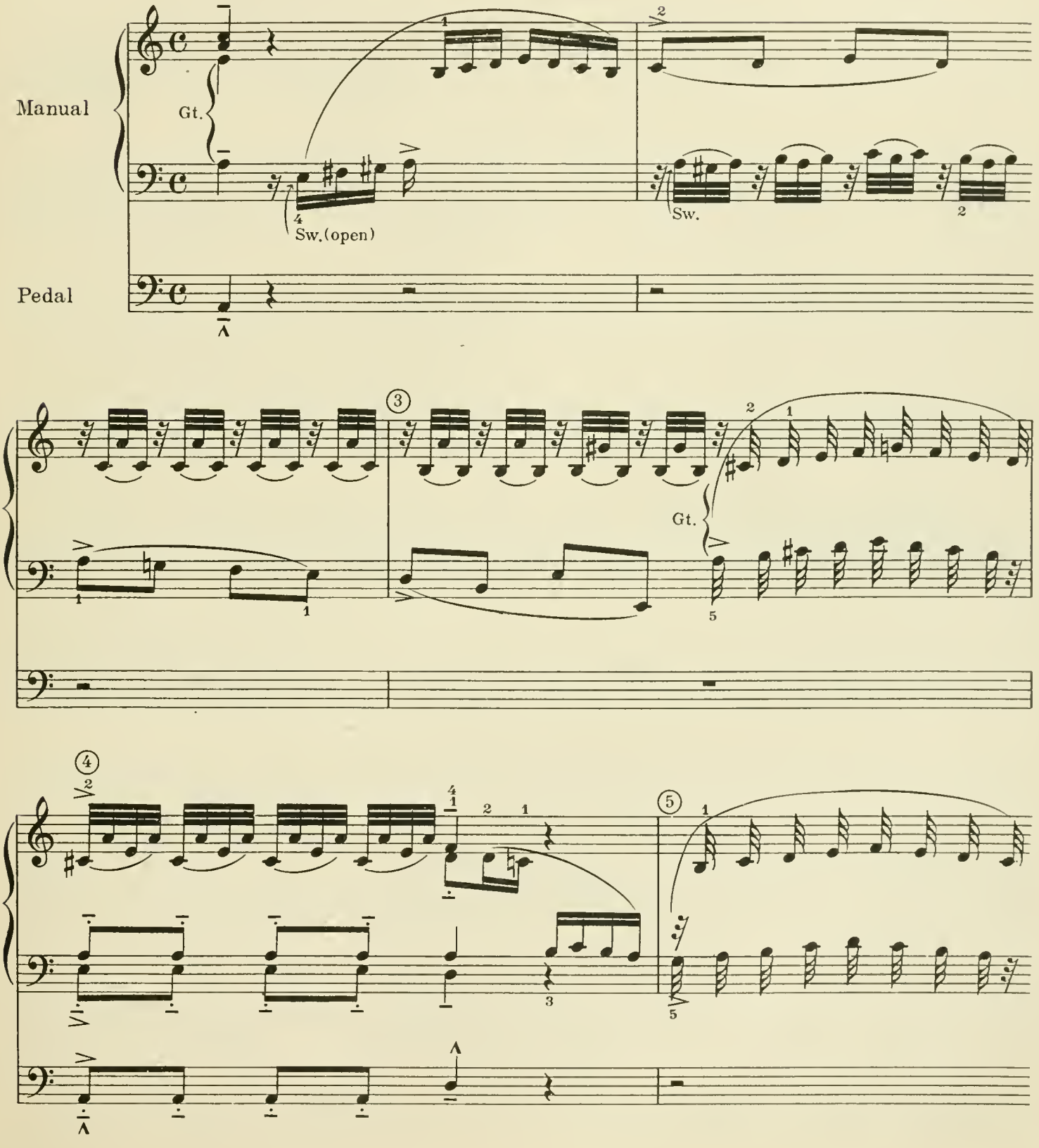
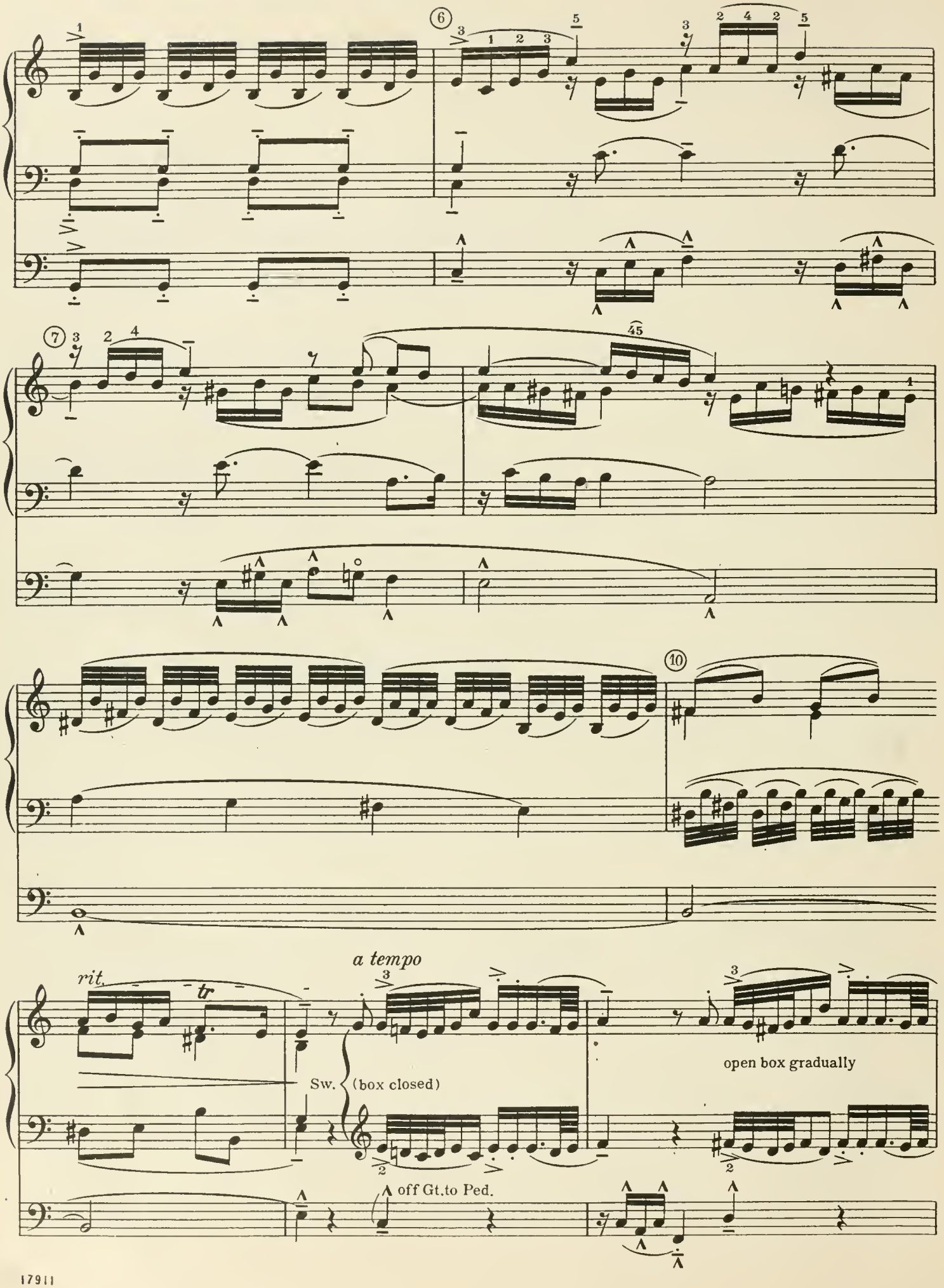
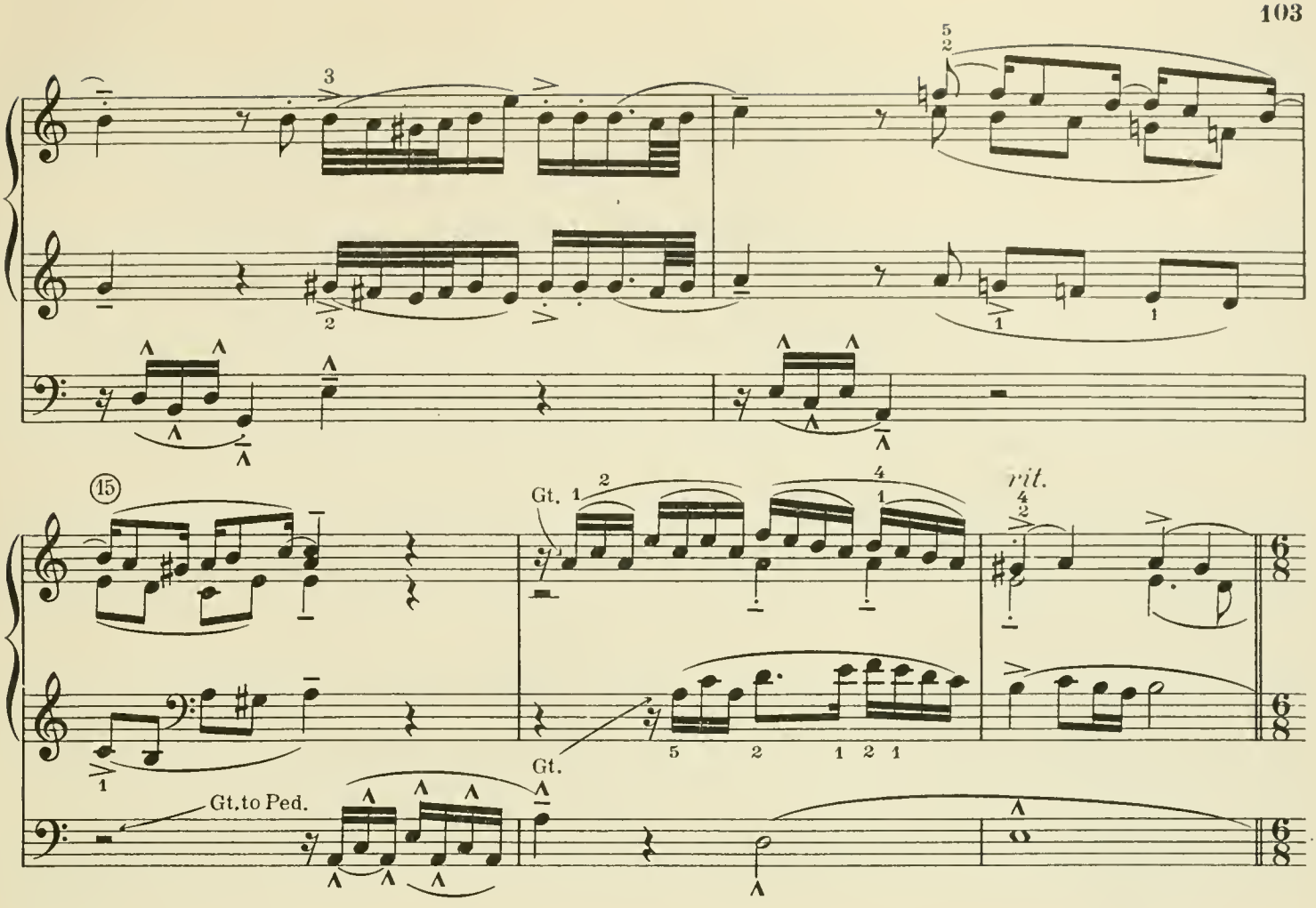
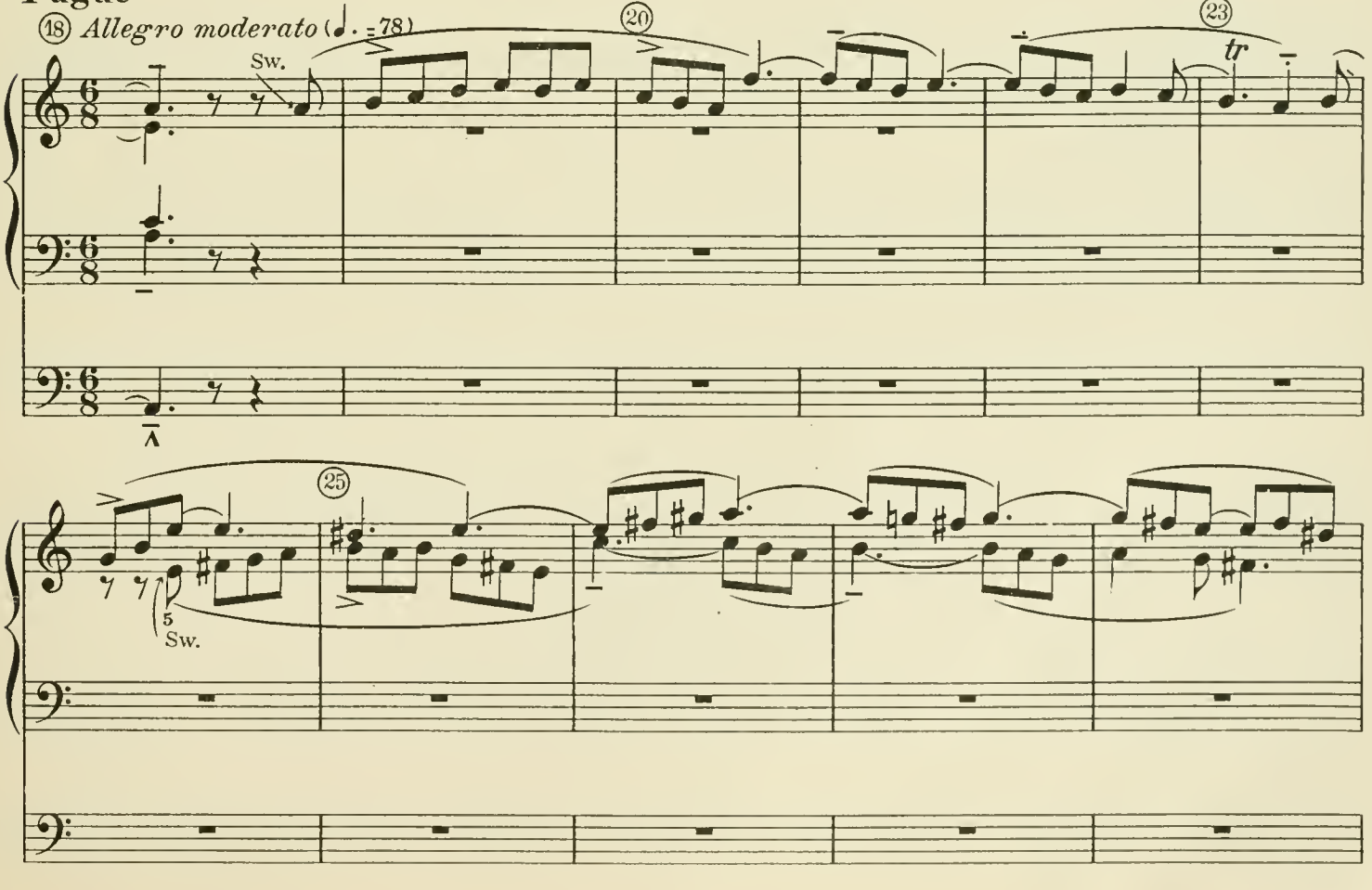
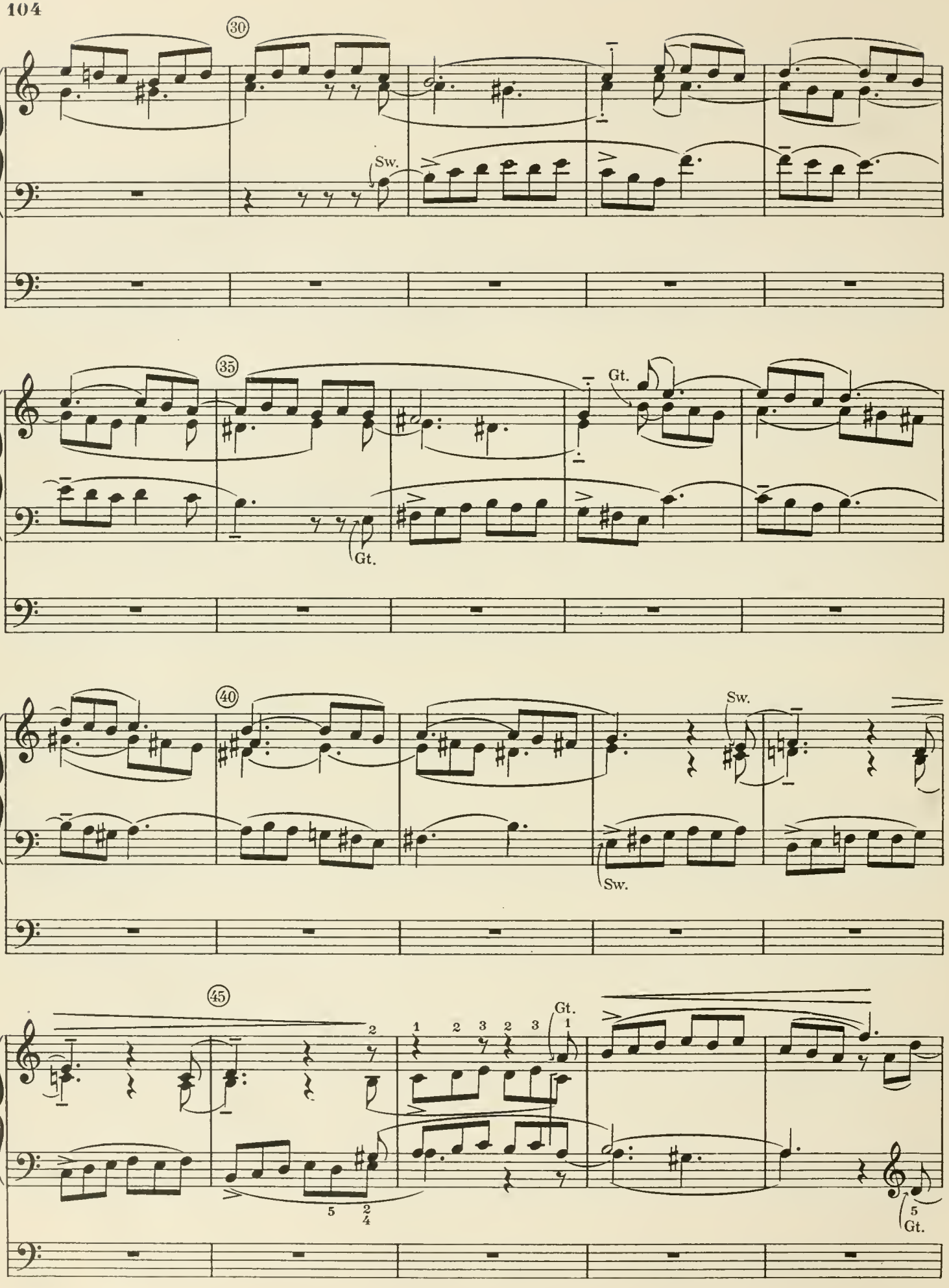
Ill. No. 5

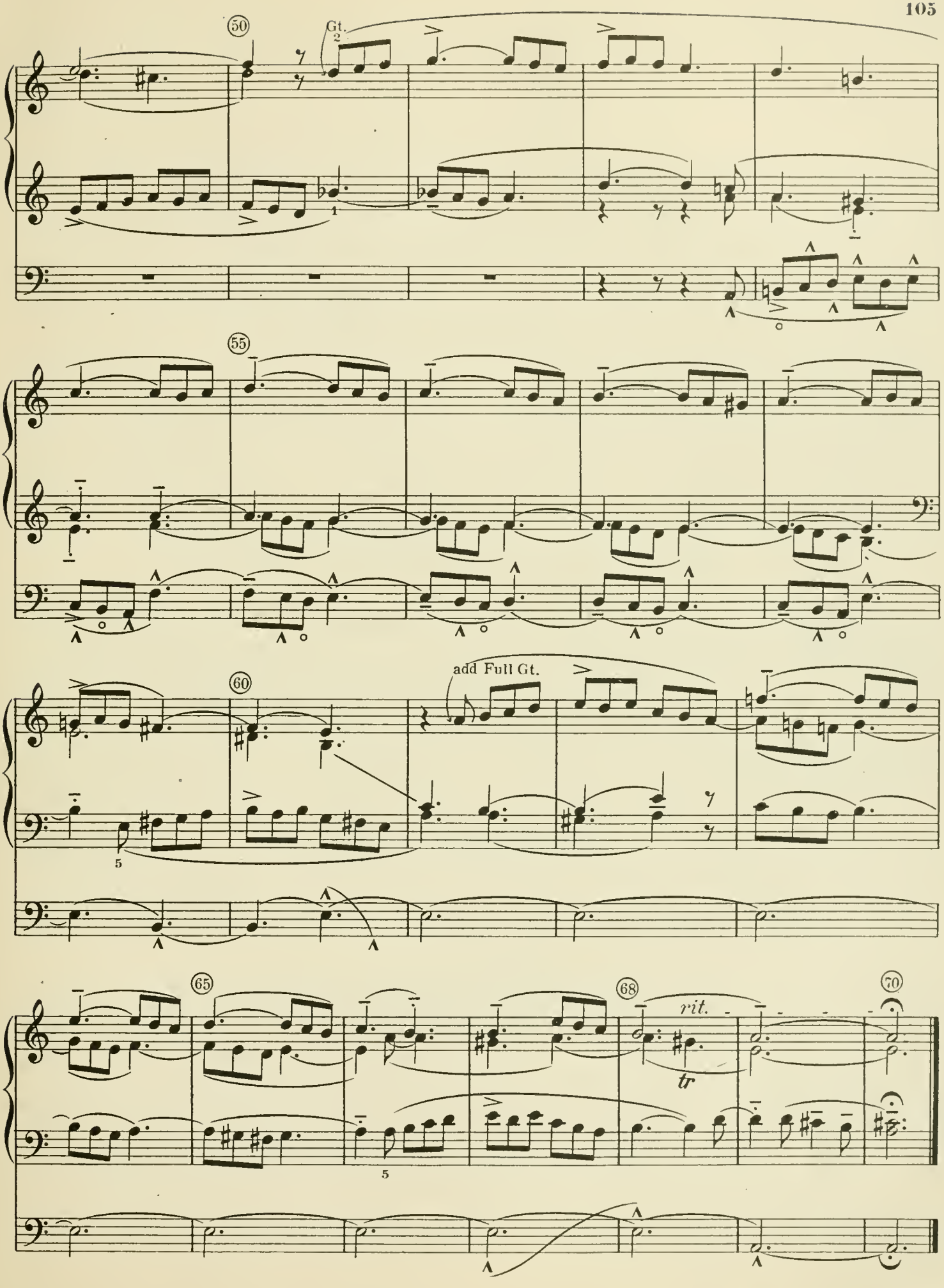


Ill. No. 6

Prepare { Swell - Full
Great - Foundation stops, 8′ 4′ and 2′, Sw. to Gt.
Pedal - Foundation stops, 16′ 8′ and 4′, Sw. and Gt. to Ped.

JOHANN SEBASTIAN BACH
Edited by Clarence Eddy

Prelude

Moderato (♩ = 63)


⑥
⑦
⑩
rit.
tr
a tempo
Sw.
(box closed)
off Gt.to Ped.
open box gradually

Fugue


30
Sw.
35
Gt.
Gt.
40
Sw.
Sw.
45
Gt.
Gt.

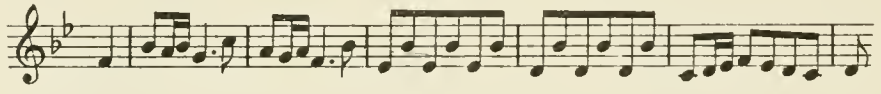

50
Gt.
55
60
add Full Gt.
65
68
rit.
tr
70

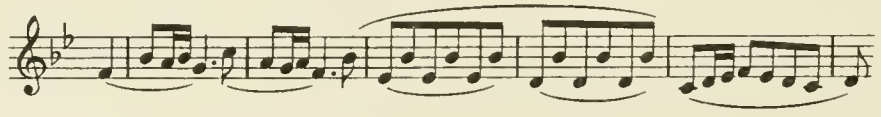
Lesson Nº 76

Prelude and Fugue in B flat Major *(J.S.Bach.)*

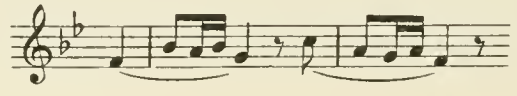
This Prelude should be played in a moderate tempo, but with animation and a strong, steady pulsation throughout. With the exception of certain repeated notes, as indicated, the entire composition should be treated in a pure legato style. The best effect is obtained by employing at the very beginning the Foundation stops of 8 and 4 feet pitch of the Great organ, with the Full Swell coupled.

The Full Pedal organ should be prepared in advance for the Pedal Solo in measures 8,9,10,11,12 and 13, and the Full Great added during the quarter rests in measure 8. The reeds and mixtures of the Great organ and the Pedal reeds might be taken off at the end of the Pedal Solo, and added again for the repetition of this section, on the first beat of measure 23. After the hold at the end of the Prelude there should be a slight pause, during which the Great organ may be reduced to the Octave (or Principal 4′.) The theme of the Fugue should then be taken up promptly in about the same tempo as the Prelude, though perhaps a trifle slower. This Fugue subject, as written by Bach, is one long continuous phrase, as shown in Illustration No. 1:

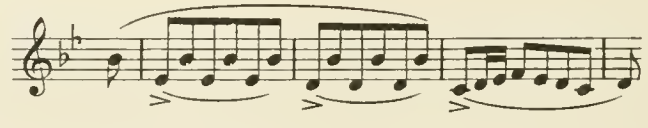
Ill. No. 1

It is evident however from the nature of the theme, that it should be divided into four periods, as shown in Illustration No. 2.

Ill. No. 2

The first two of these phrases should be separated, as shown in Illustration No. 3:

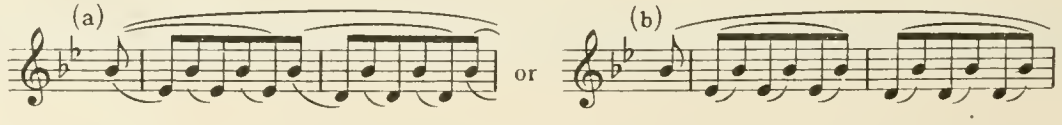
Ill. No. 3



The last two phrases do not need to be separated, but should be played perfectly legato with an accent upon the first beat of each measure, as shown in Illustration No. 4:

Ill. No. 4

A definite rhythmical pulsation should be felt and demonstrated throughout this entire Fugue. It may be urged that the broken fifths and sixths in the third phrase should be separated, as shown in Illustration No. 4 (a) and (b):

Ill. No. 5



Either of these ways however is rediculous and entirely at variance with the true dignity and simplicity of Bach, whose writings require above all a solid rhythmical foundation.

PRELUDE AND FUGUE IN B FLAT MAJOR

(Last of the Eight little Preludes and Fugues)

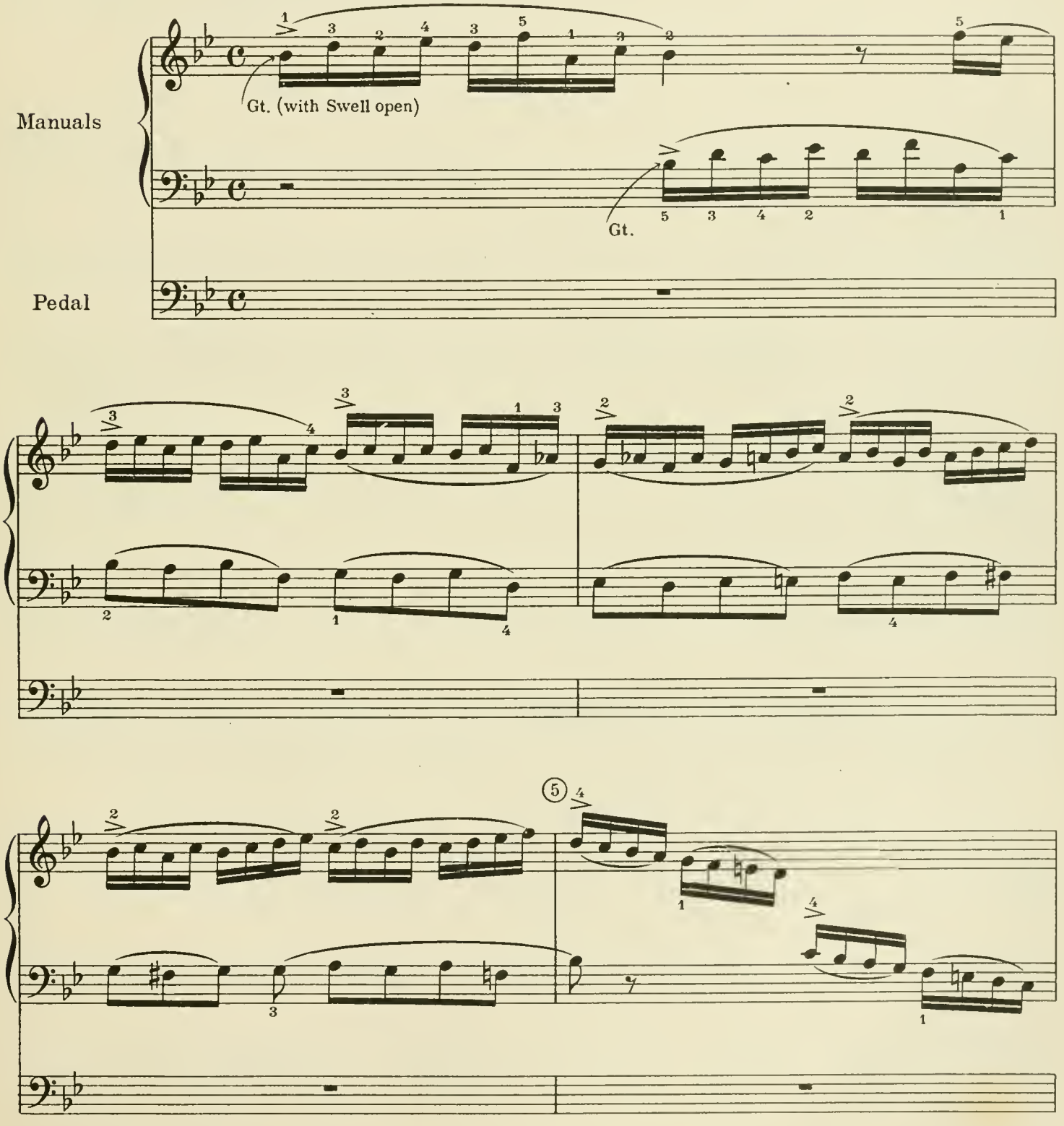
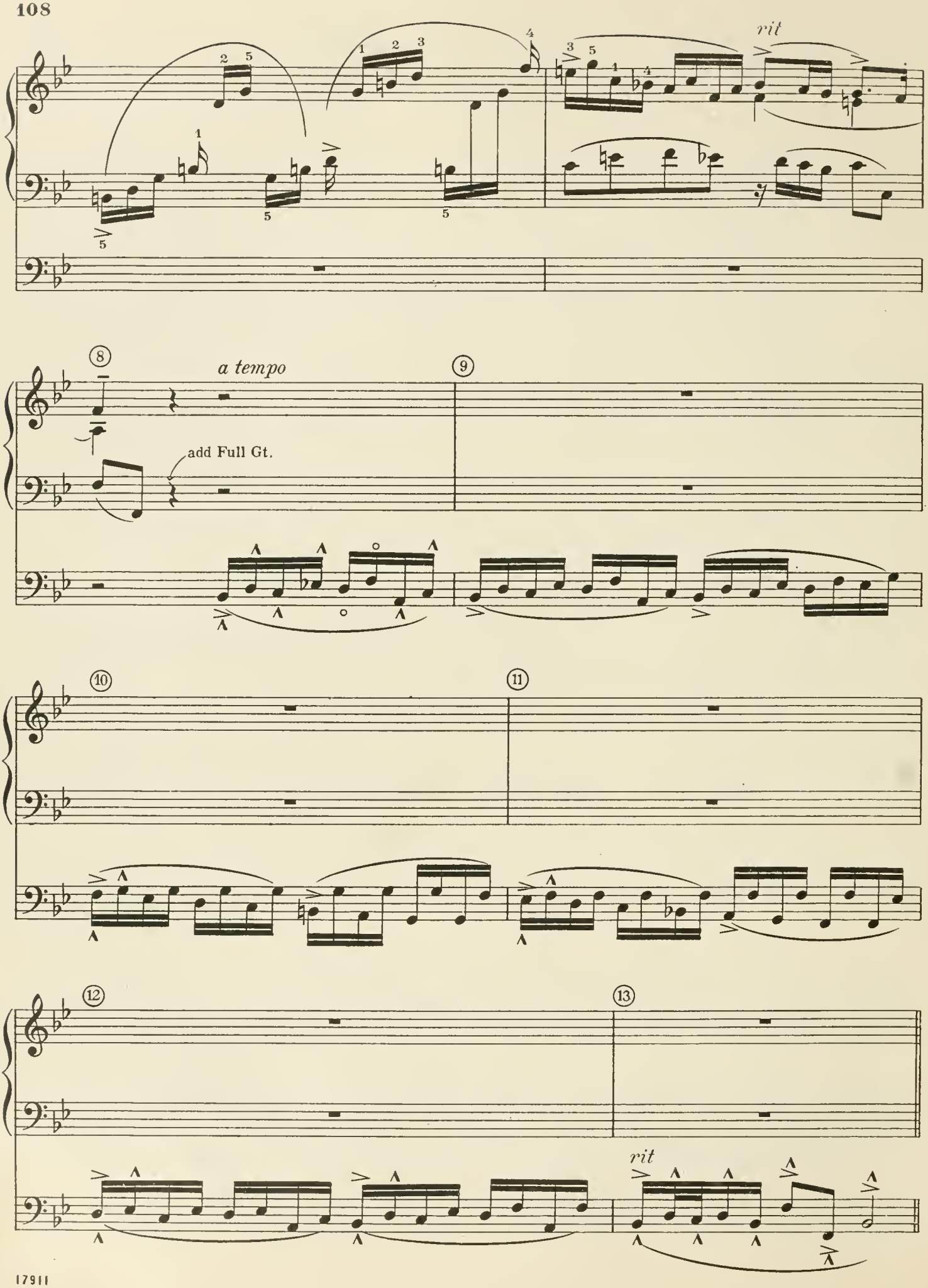
Prepare
- Swell - Full
- Great - Foundation Stops 8′ & 4′, Sw. to Gt.
- Pedal - Full, Sw. and Gt. to Ped.

JOHANN SEBASTIAN BACH

Edited by Clarence Eddy

Prelude

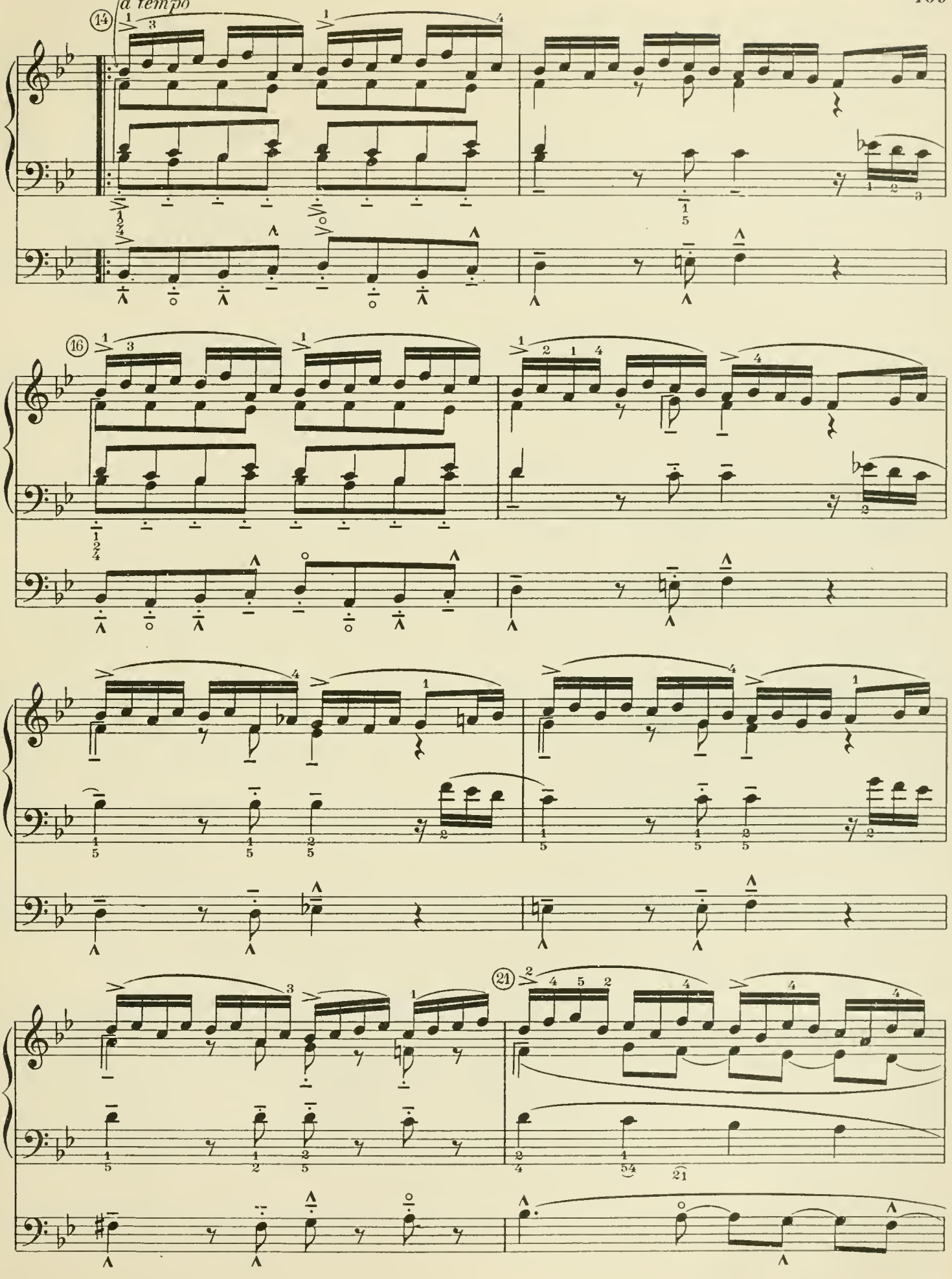
Moderato con moto (♩ = 72)

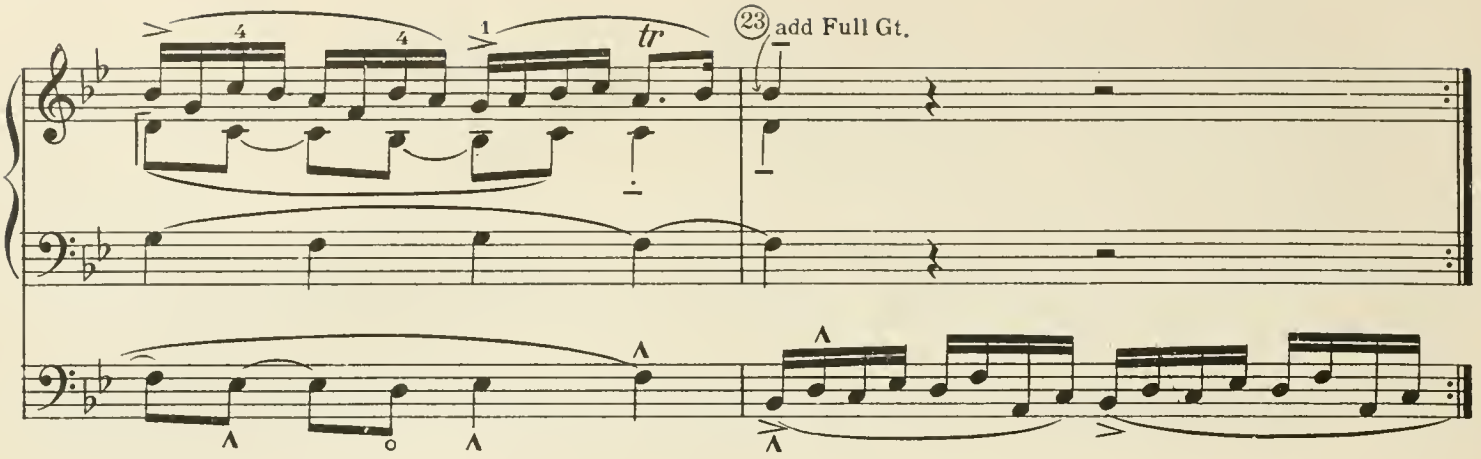


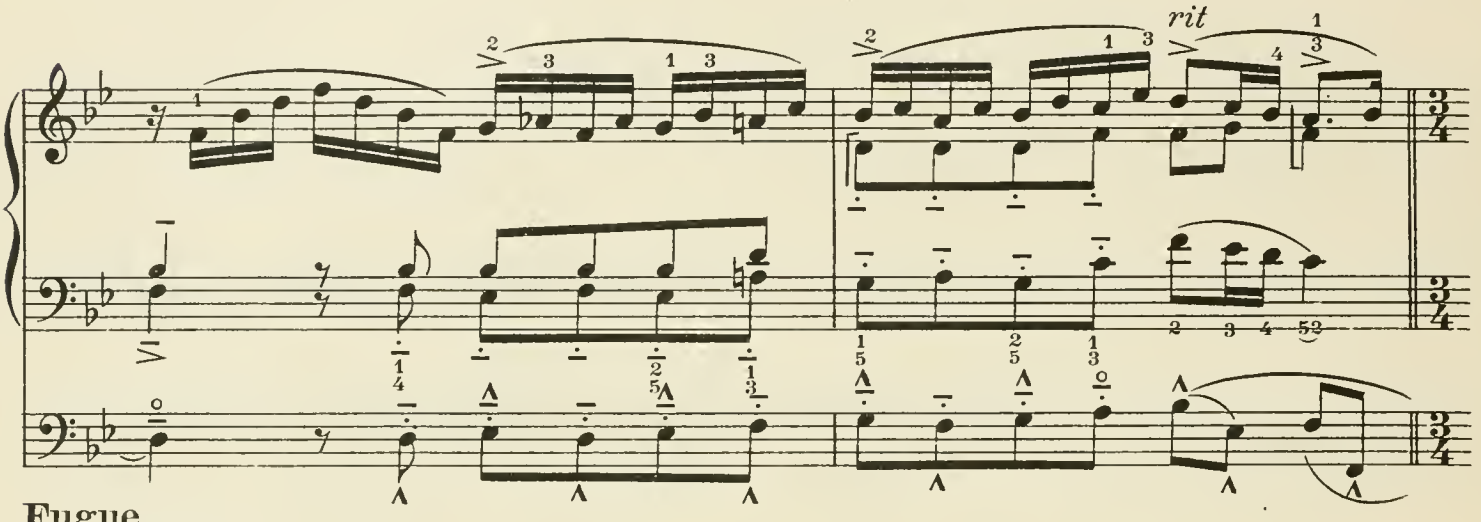
rit
8
a tempo
9
add Full Gt.
10
11
12
13
rit

off Gt. reeds and mixtures, also Ped. reeds

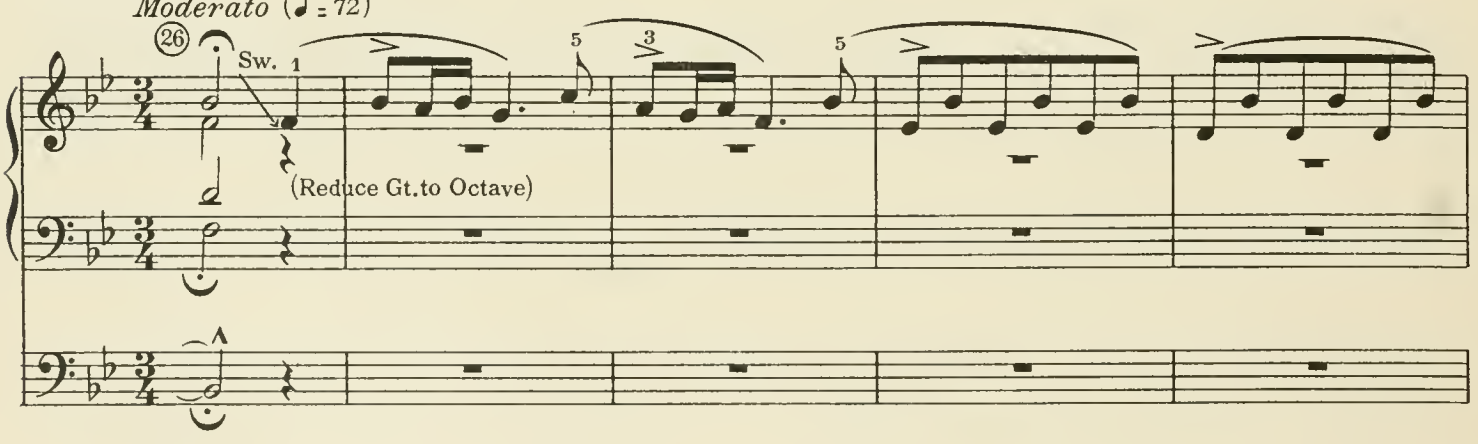
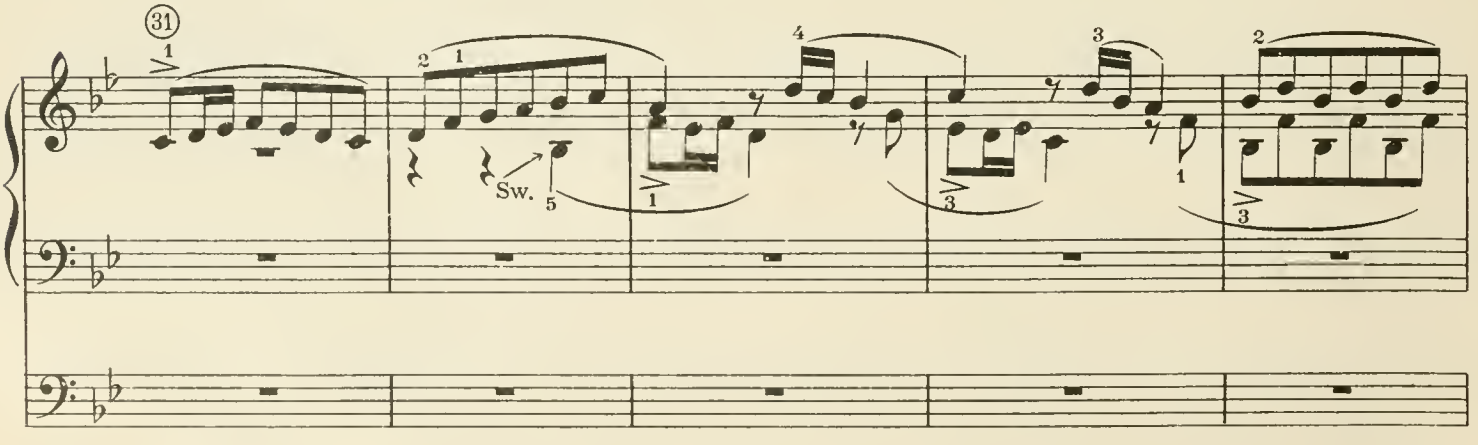
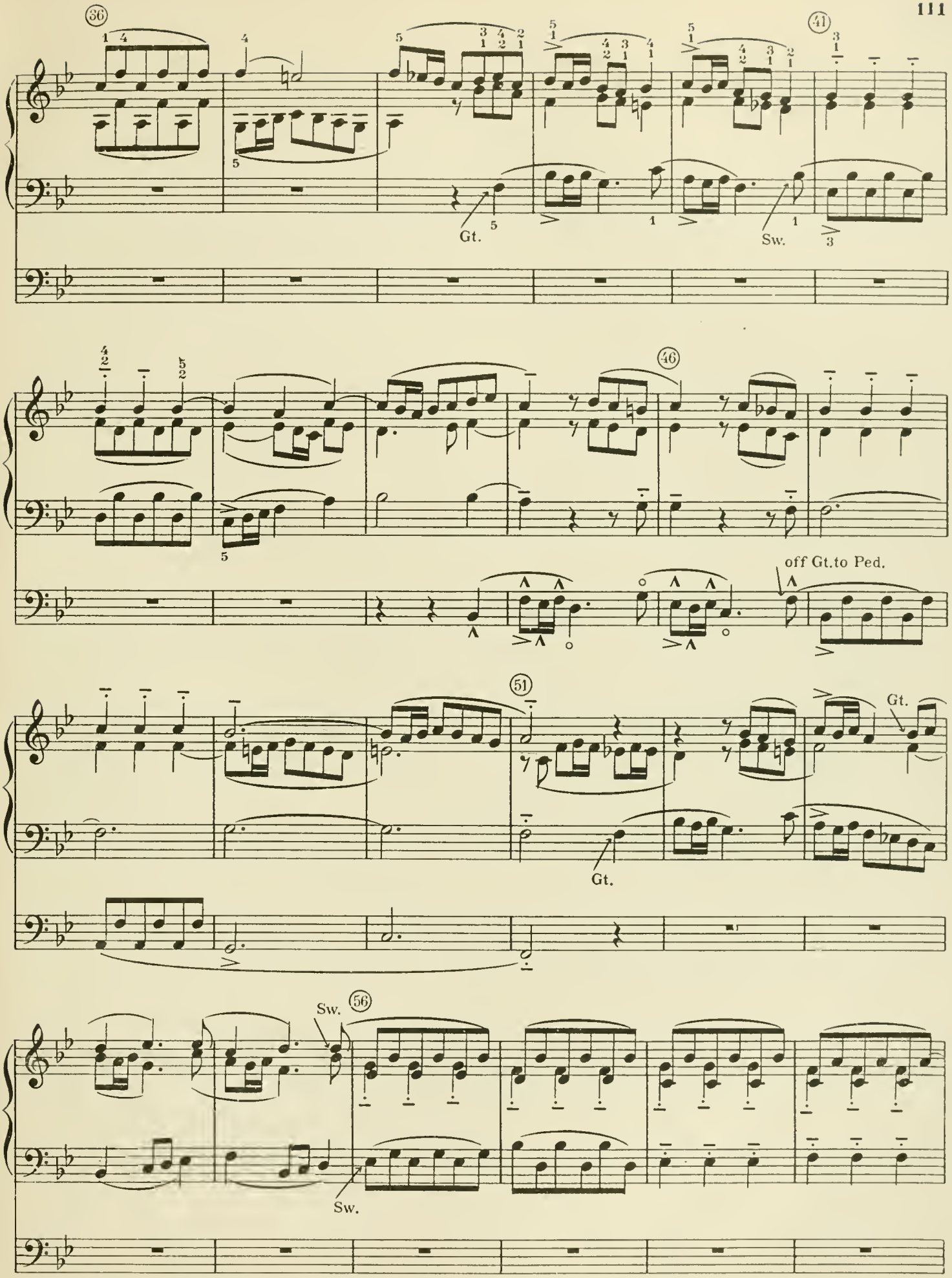
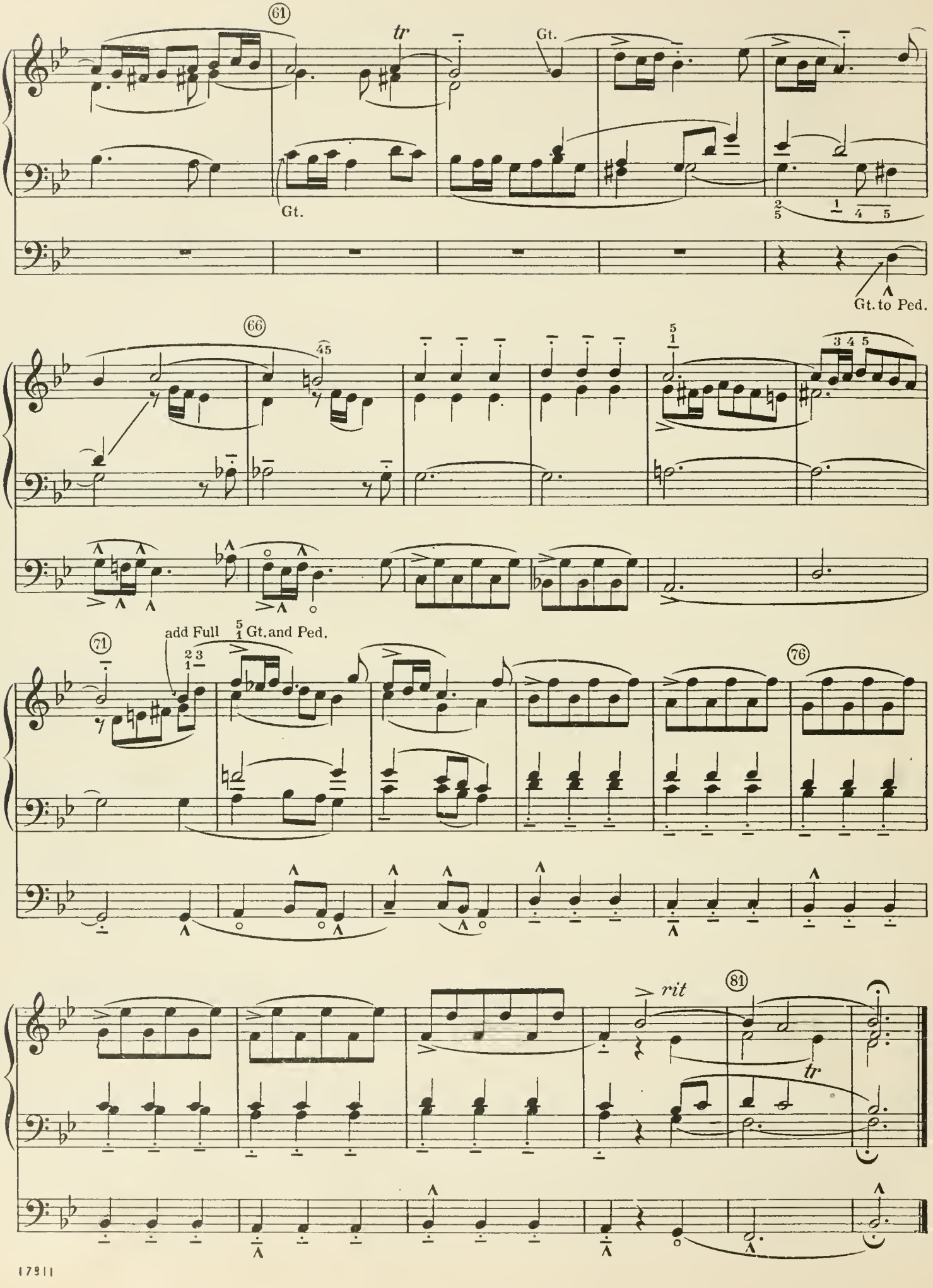
a tempo







Fugue

Moderato (♩ = 72)


36
41
Gt.
Sw.
46
off Gt.to Ped.
51
Gt.
Gt.
Sw.
56
Sw.

61
tr
Gt.
Gt.
Gt. to Ped.
66
71
add Full Gt. and Ped.
76
81
rit
tr

Lesson Nº 77

Trio Playing

The value and importance of Trio-playing have already been strongly emphasized, and it has been explained that each part should be carefully studied separately, with its proper fingering and pedaling. The final joining of all the parts will then lead not only to the foundation of clearness in part-playing and intelligent phrasing, but it will establish an independence between the hands and feet, which is absolutely indispensable for the technic of a skillful organist.

A preparatory study of the two-part and three-part Inventions for the piano by Sebastian Bach will prove of very great value to every serious minded organist, while the more ambitious student will find plenty of material for advanced thought and work in the remarkably clever arrangements by Max Reger and Karl Straube of the 15 two-part Inventions of Bach, to which they have added a third part in free imitation. Their work, which is entitled "A School of Trio-playing," is designed for a highly developed virtuoso technic, and as such it is entitled to the highest consideration.

The two and three-part Preludes and Fugues from the "Well tempered-Clavichord" will also prove beneficial in forming a perfect style of touch, fingering and phrasing.

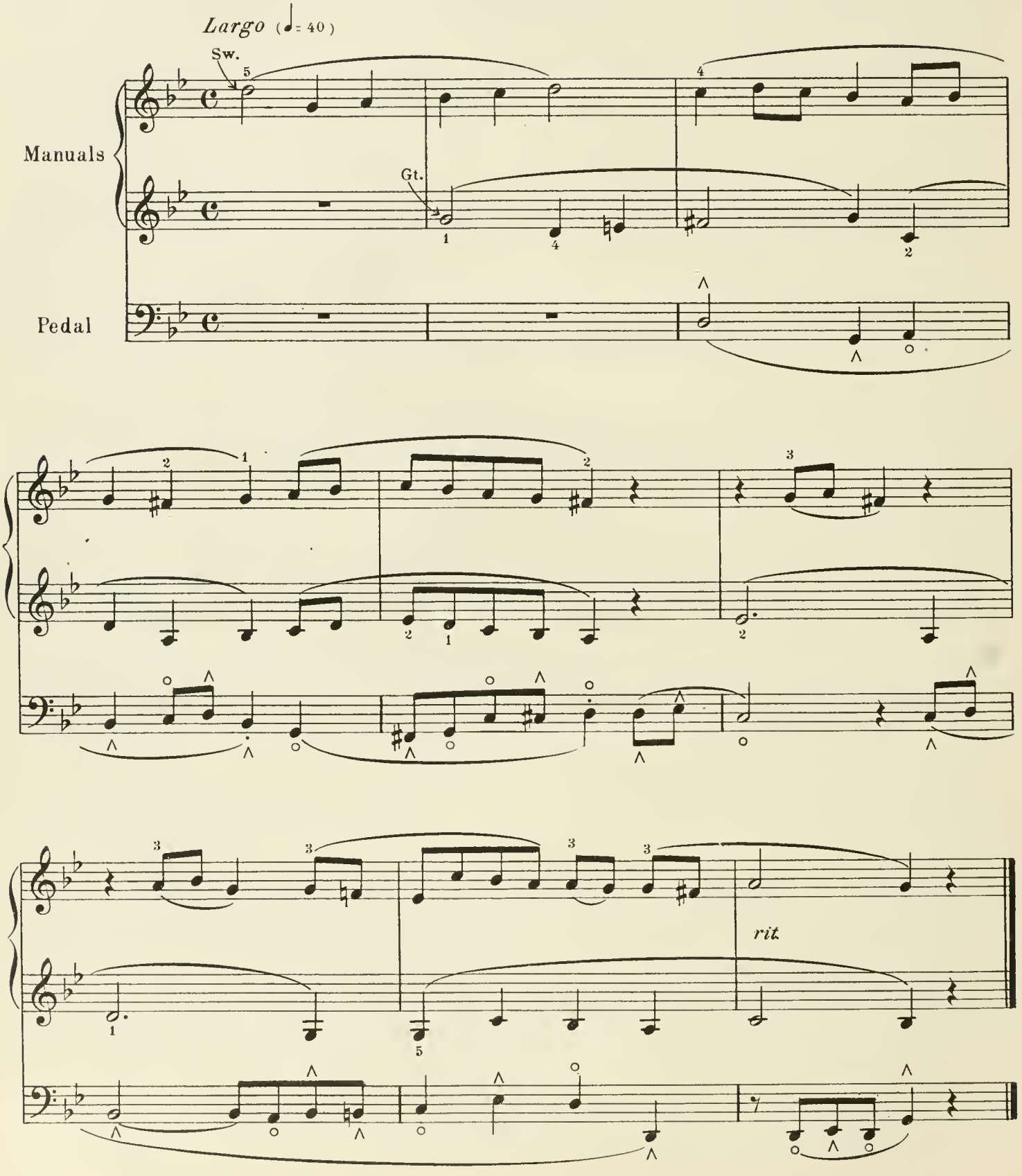
Many of the original compositions for the organ by Sebastian Bach are written in Trio form, the most notable being his Six Sonatas.

Among the earlier composers who have placed special importance upon Trio-writing may be mentioned, Wilhelm Friedemann Bach, Kirnberger, Albrechtsberger, Pachabel and Krebs, while of the more modern writers, perhaps the most conspicuous are Mendelssohn, Johann and Friedrich Schneider, Gustav Merkel, Josef Reinberger and Max Reger.

We have confined ourselves in this Lesson to a few excellent examples by Friedrich Schneider, taken from his 48 Trios for the organ, to which we have supplied the phrasing, fingering, pedaling and appropriate registration.

Prepare { Sw. 8′ & 4′
Gt. Flute & Gamba 8′
Ped. Soft 16′ & 8′ }

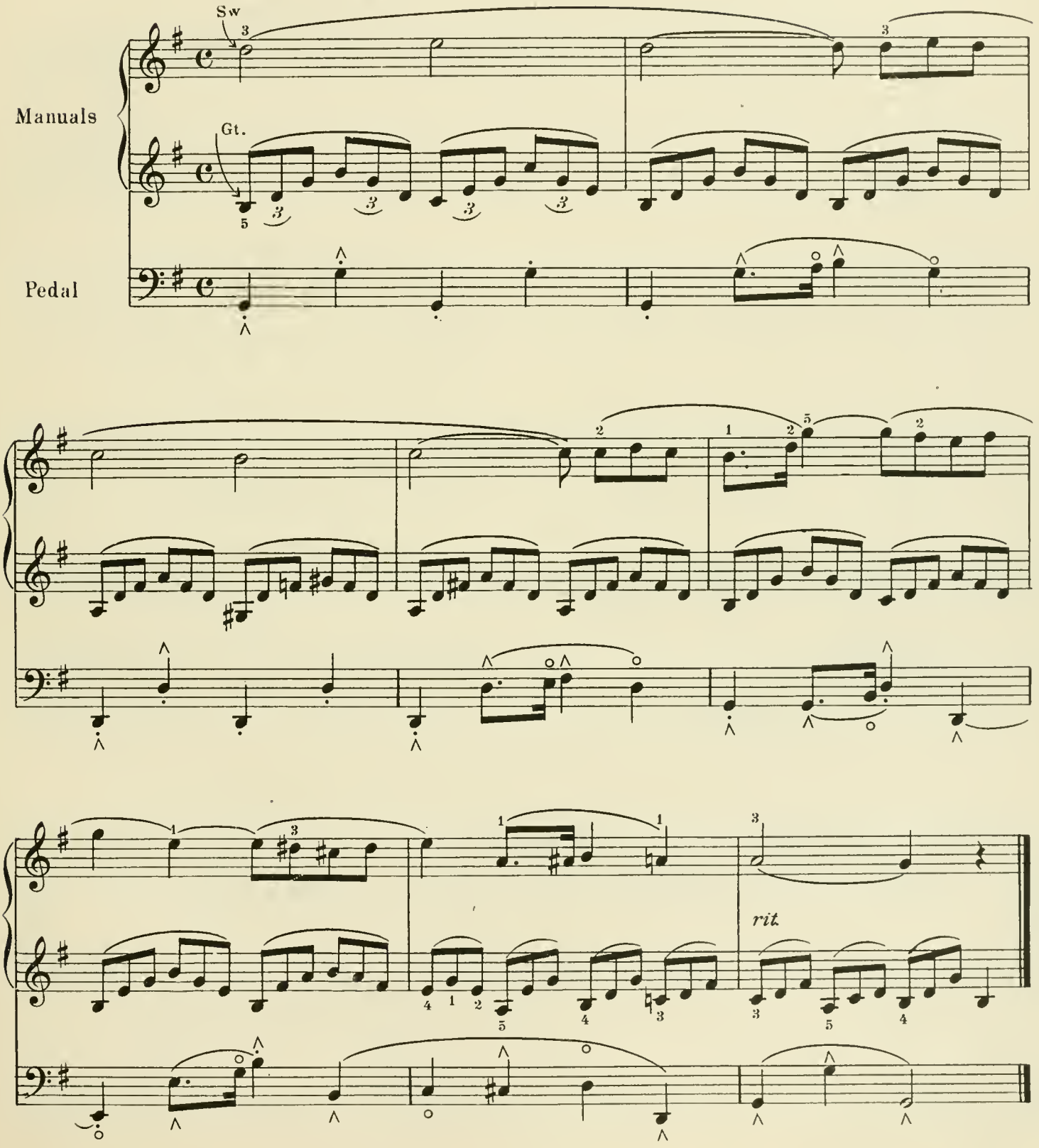
FRIEDRICH SCHNEIDER



Prepare { Sw. 8′ with Oboe
Gt. Flute 8′
Ped. Bourdon 16′ & Fl. 8′ (or Gt. to Ped. without Fl. 8′)

FRIEDRICH SCHNEIDER

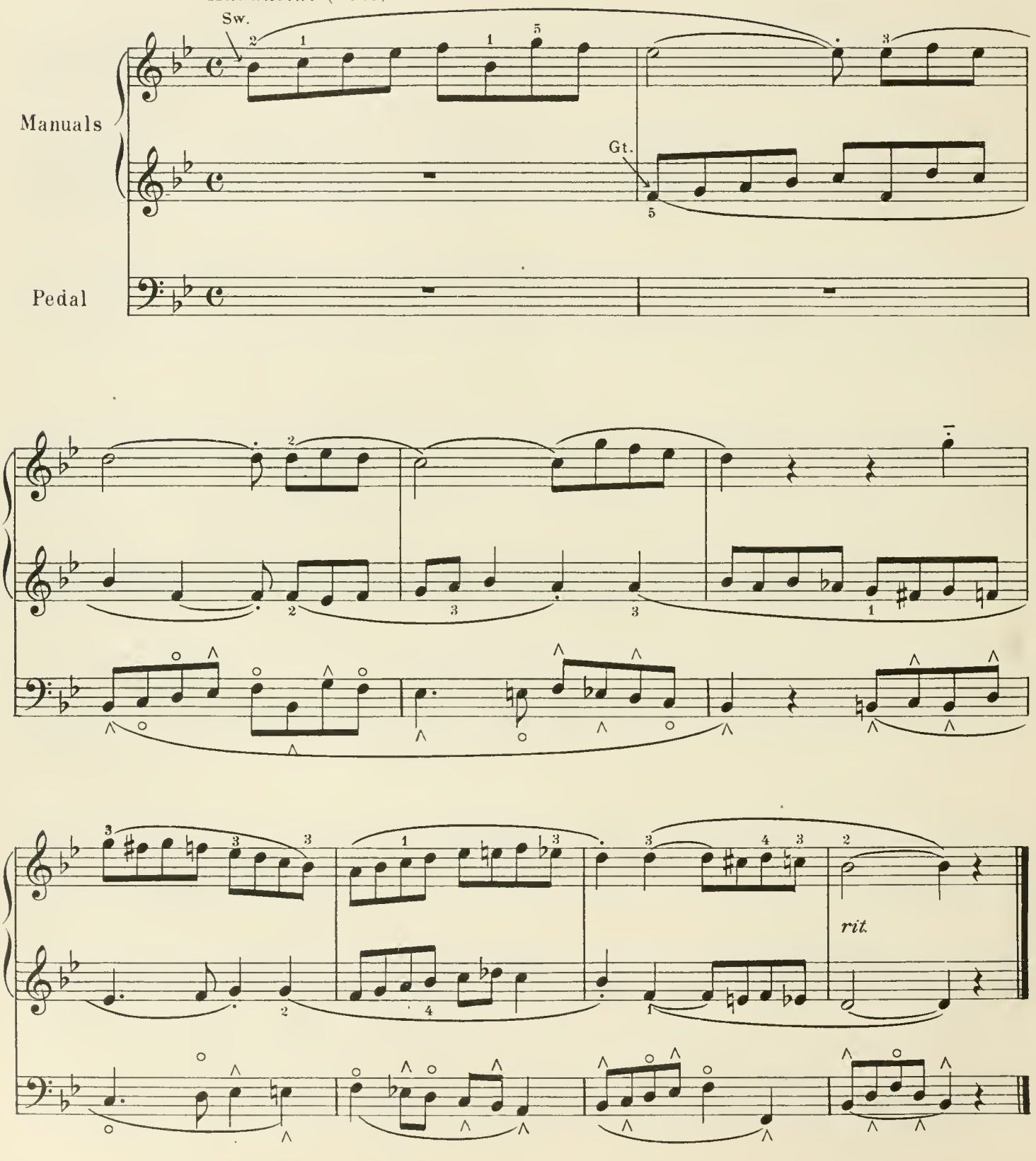
Andante cantabile (♩= 58)



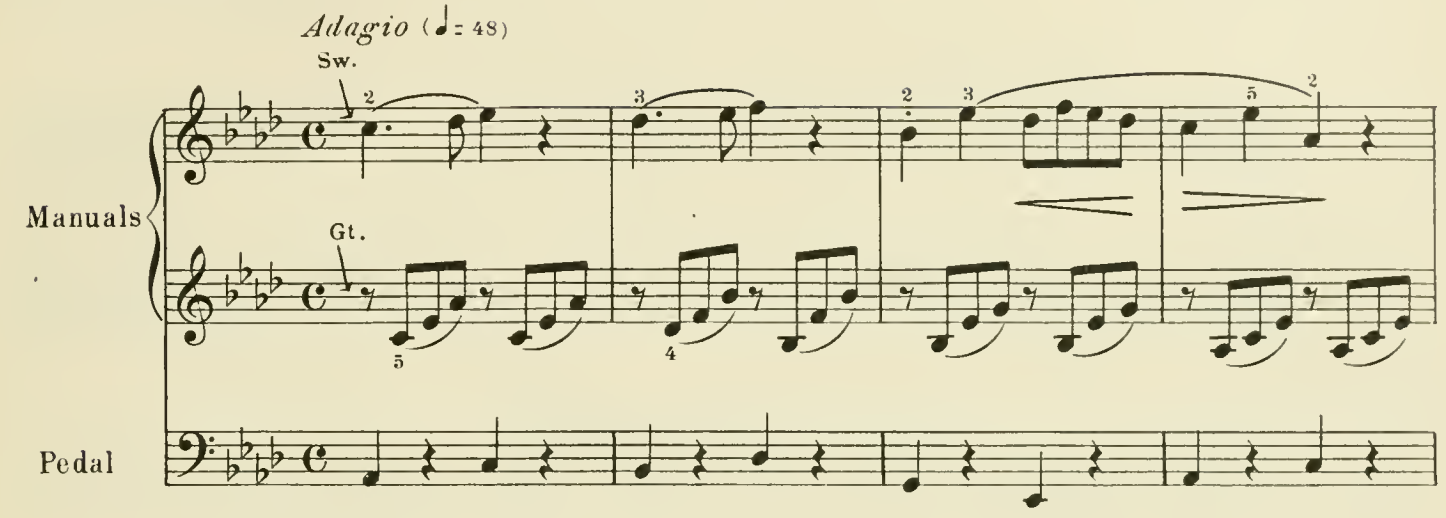
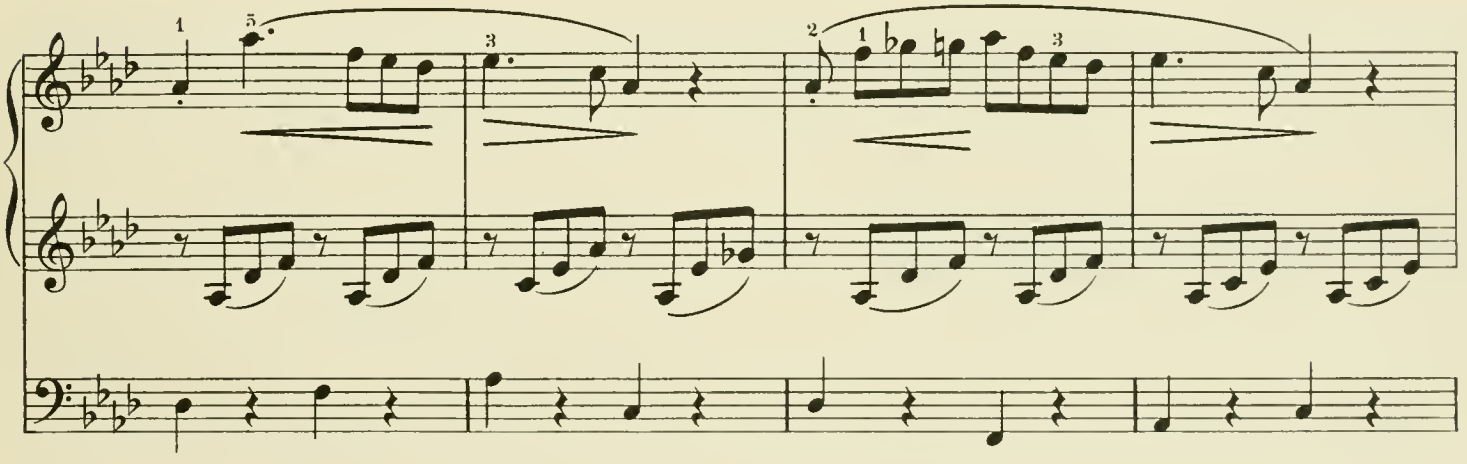
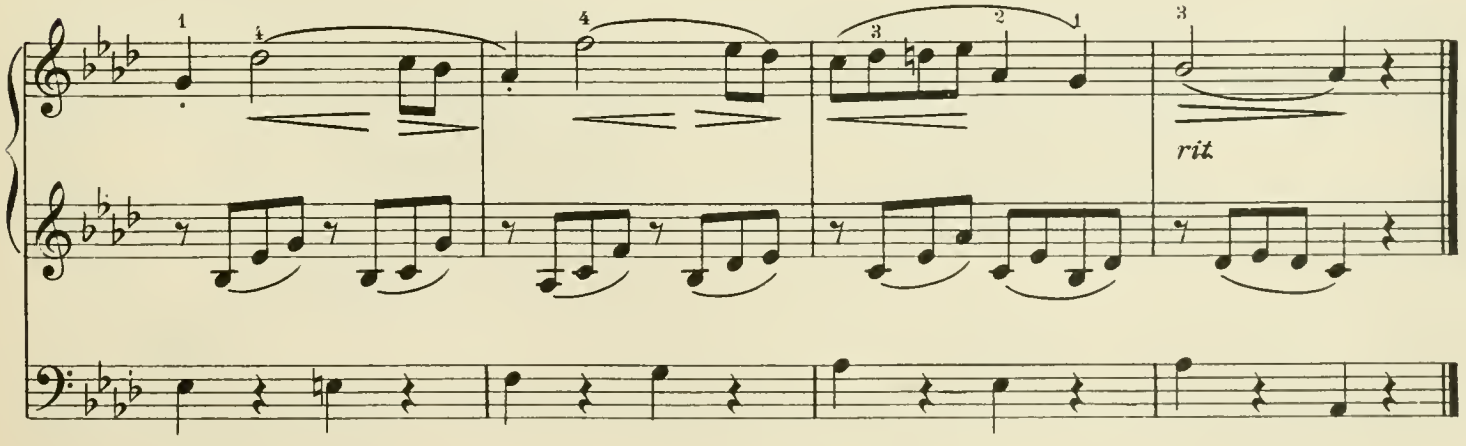
Prepare { Sw. 8′ & 4′
Gt. Flutes & Strings 8′
Ped. Bourdon 16′ & Violoncello 8′

FRIEDRICH SCHNEIDER

Andantino (♩ = 66)



Prepare { Sw. Flutes and Strings 8′
Gt. Melodia & Dulciana 8′
Ped. Bourdon 16′, Gt. to Ped.

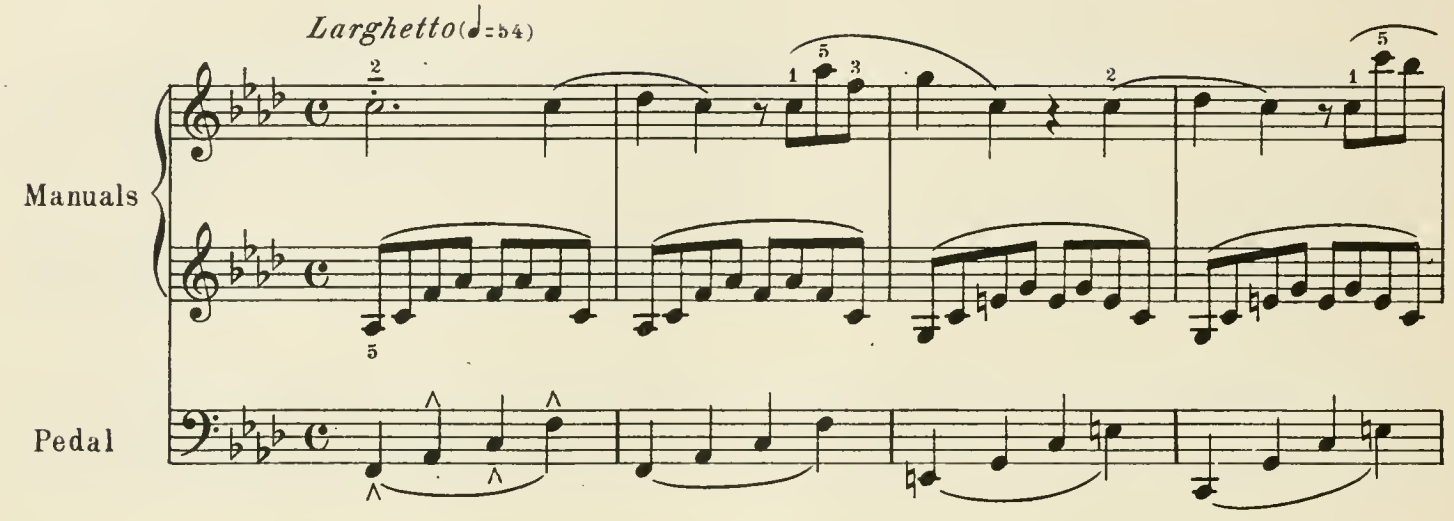
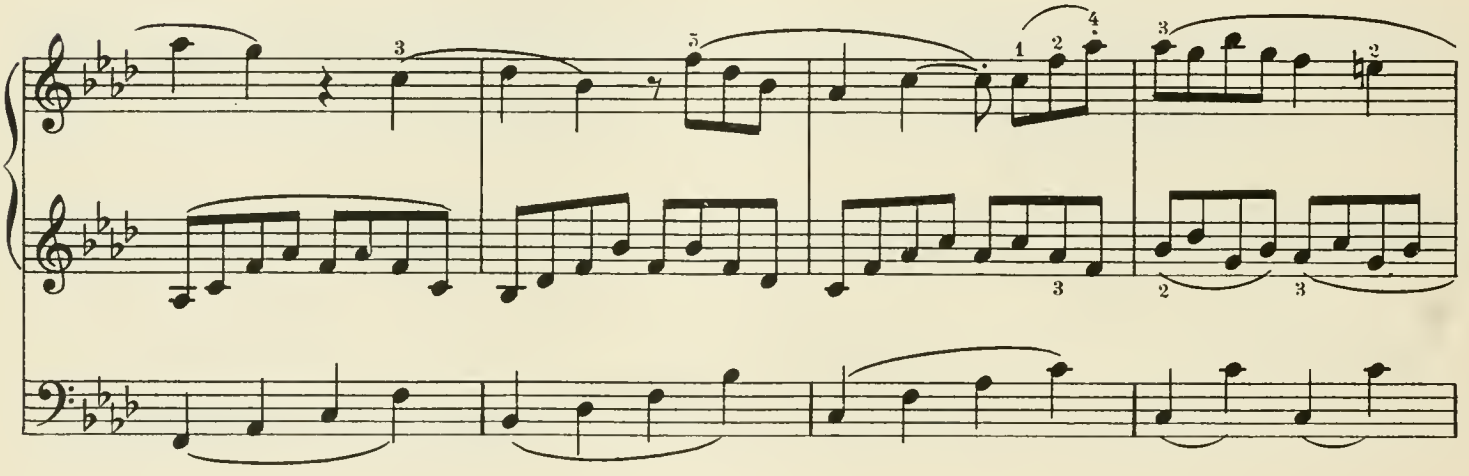
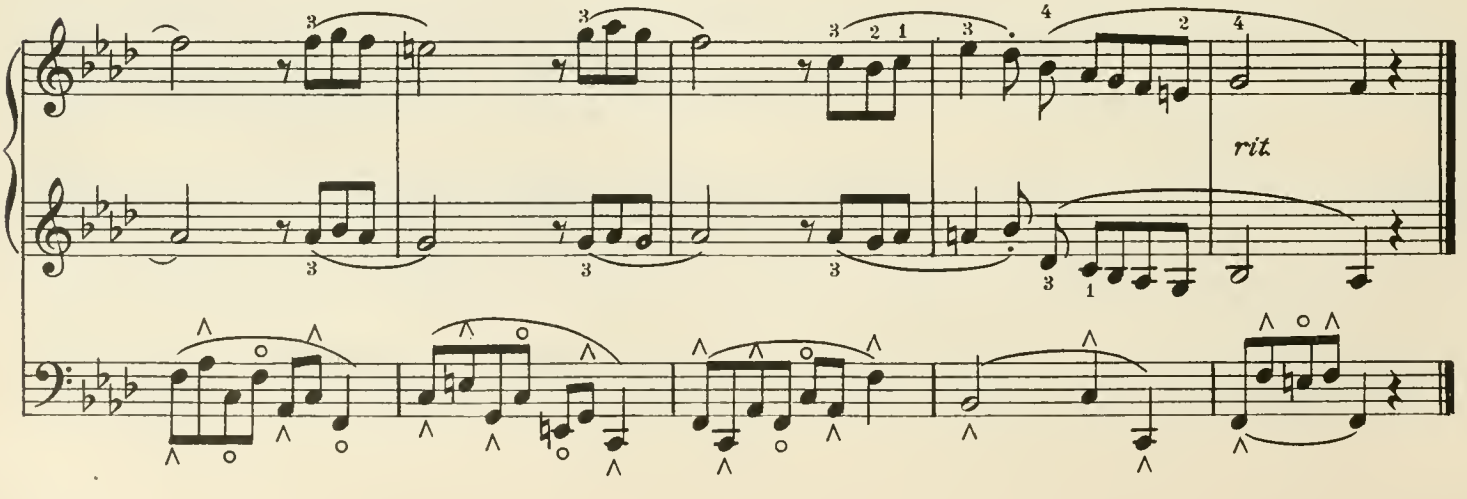
FRIEDRICH SCHNEIDER

N. B. Pedal part played by the left foot alone.

Prepare { Sw. 8′ with reed 8′
Gt. Soft Flutes and Strings 8′
Ped. Soft 16′ & 8′

FRIEDRICH SCHNEIDER

Larghetto (♩=54)

Manuals

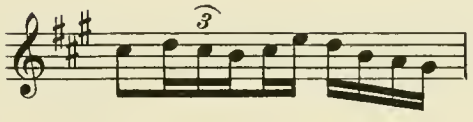
Pedal



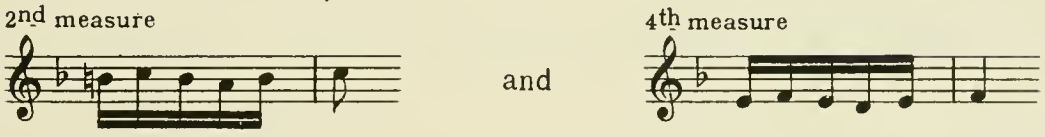
Lesson Nº 78

Trio Playing (Continued)

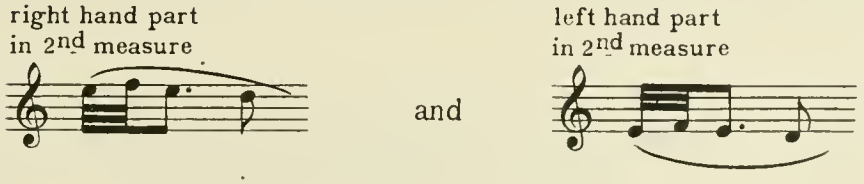
The turns in the following Trio by Merkel should be played thus:



the trills in the Trio by Albrechtsberger in the following manner:



and the shakes in the Canonic Variation by Bach as follows:

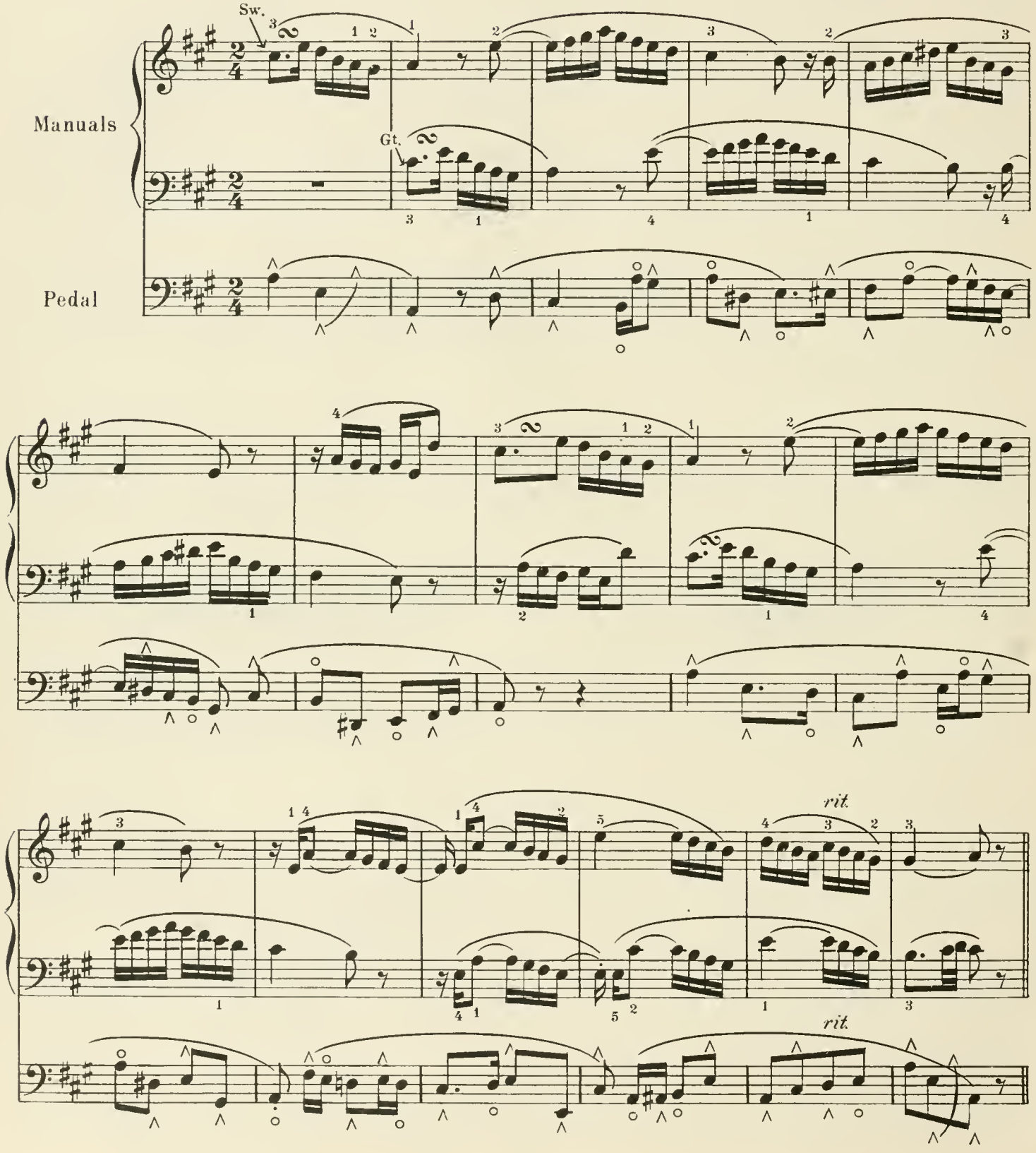


TRIO IN CANON

Prepare { Sw. Soft 8′ and 4′
Gt. Flute and String 8′
Ped. Soft 16′ and 8′

GUSTAV MERKEL
Edited by Clarence Eddy

Larghetto (♪ = 60)



TRIO IN F MAJOR

Prepare { Sw. 8′ & 4′
Gt. Flute & String 8′
Ped. Soft 16′ & 8′

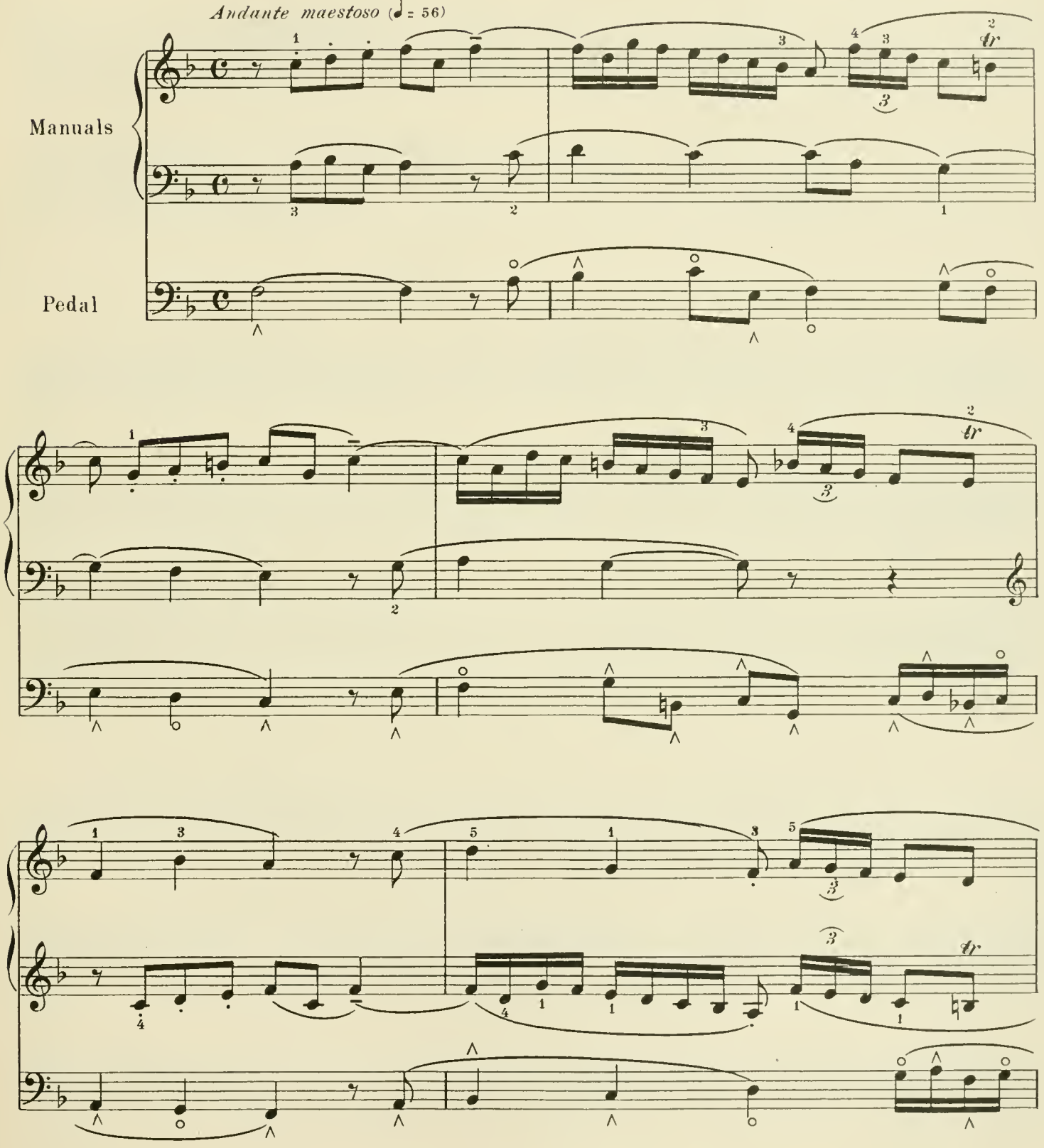
JOHANN GEORG ALBRECHTSBERGER

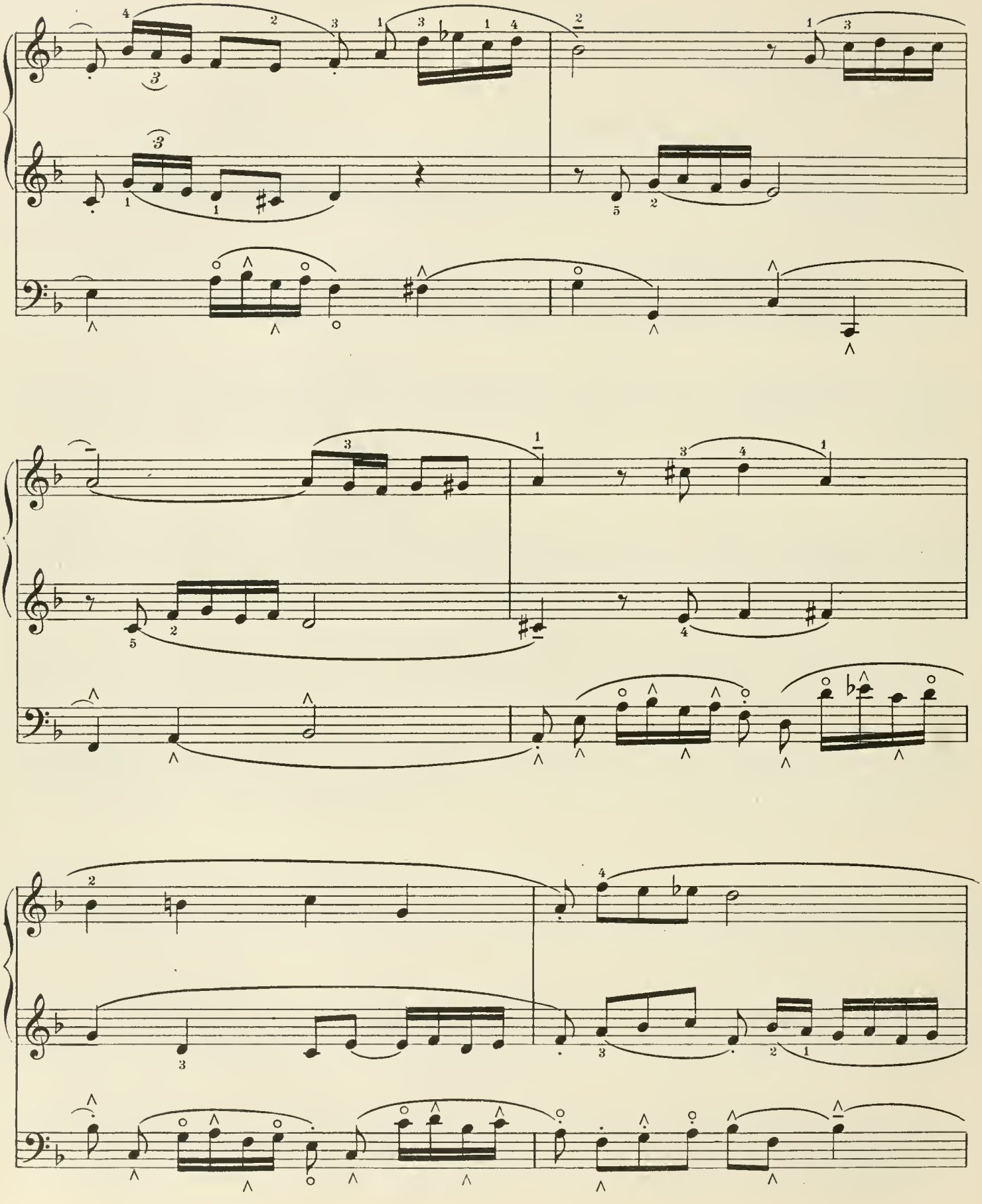
Edited by Clarence Eddy

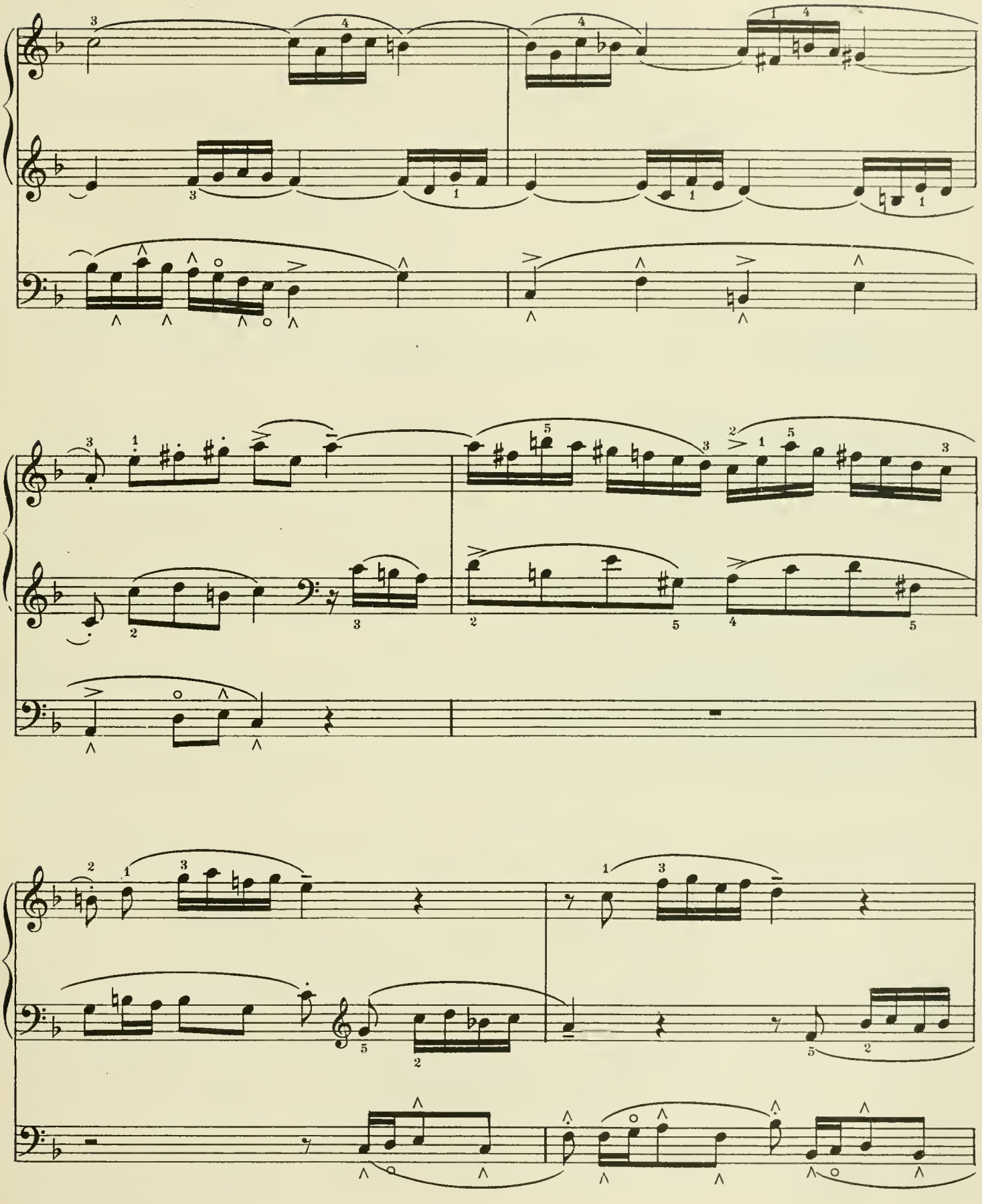
Andante maestoso (♩ = 56)

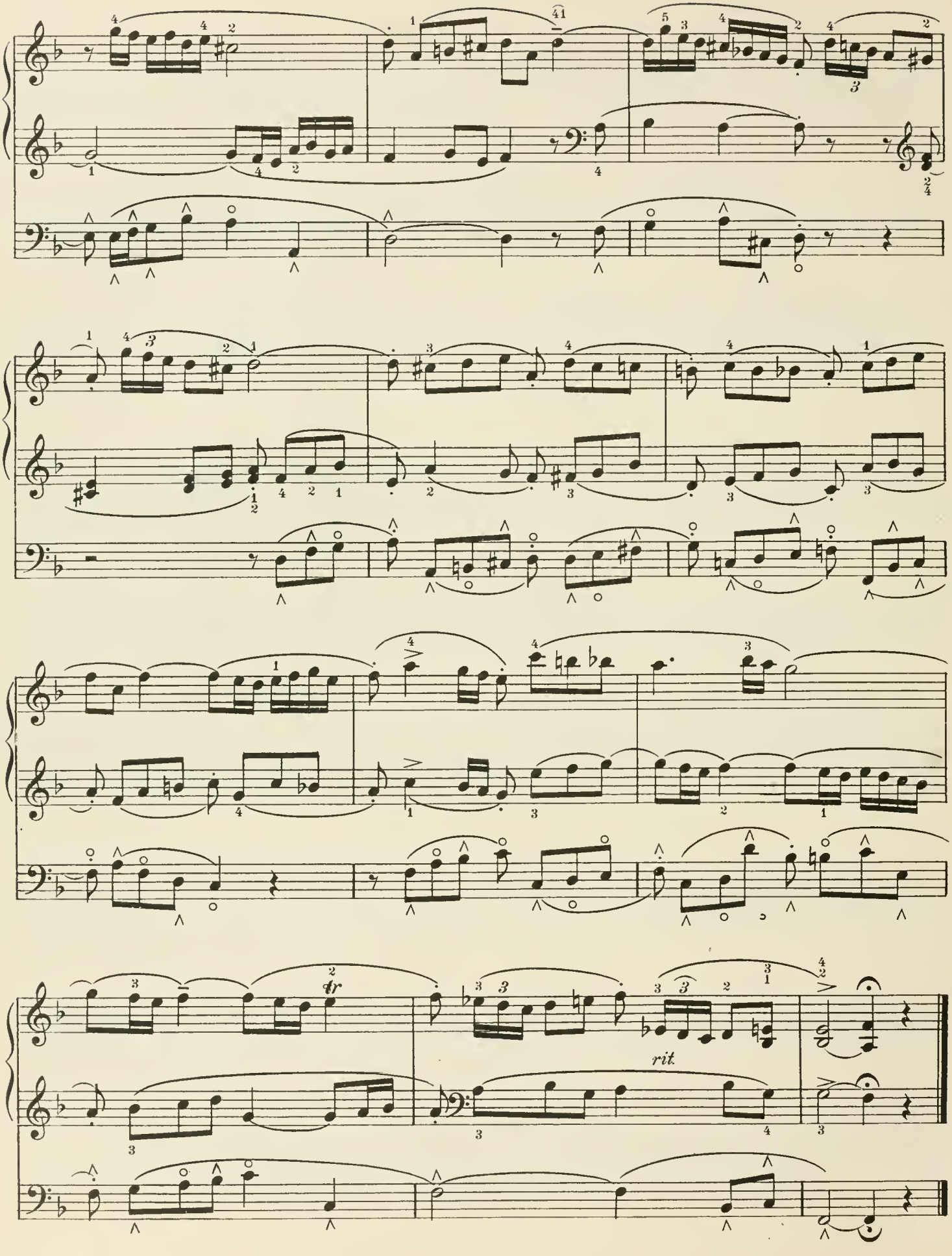
Manuals

Pedal








rit.

Lesson Nº 79

Trio Playing (Continued)

CANONIC VARIATION

On the Christmas Song:

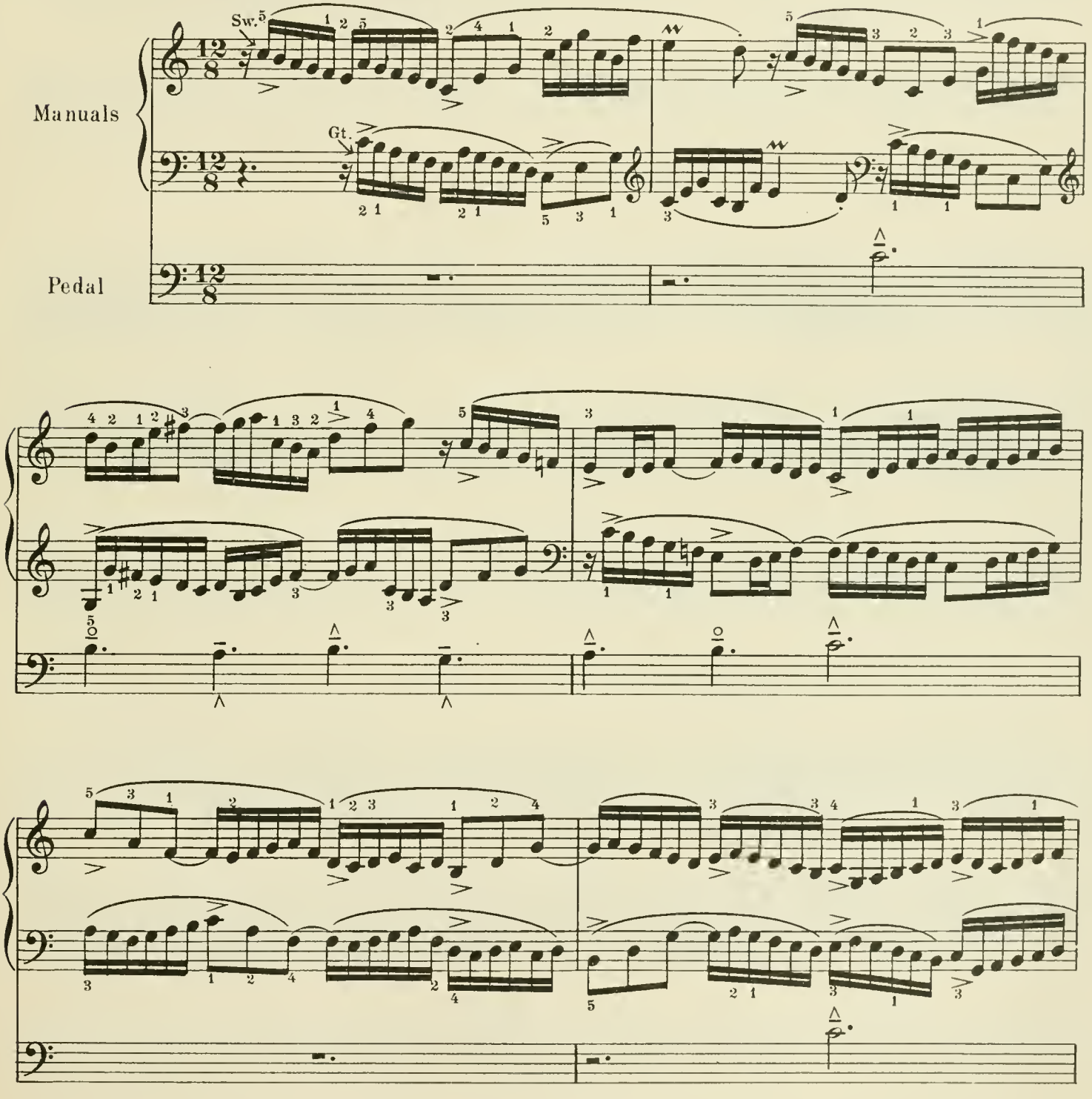
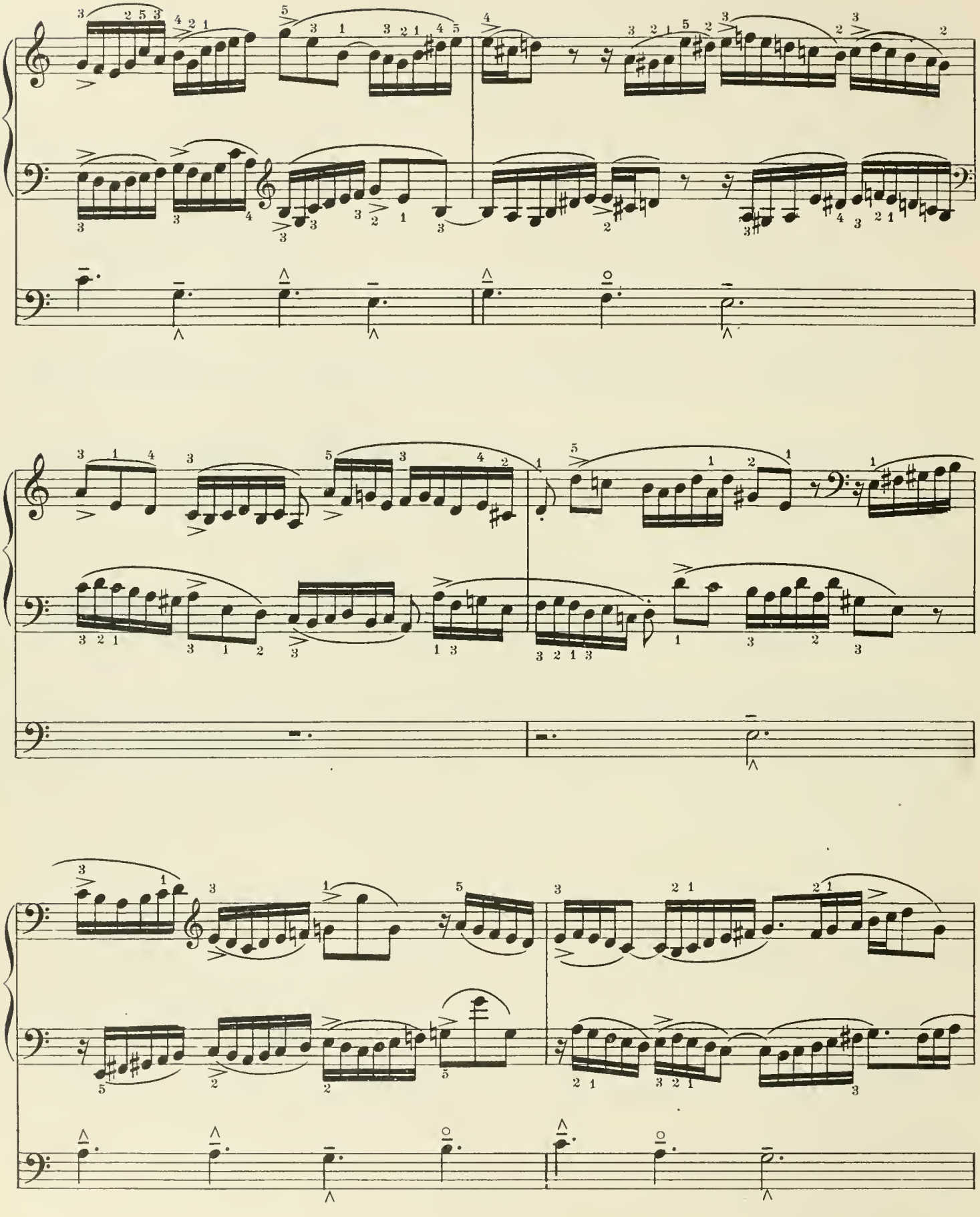
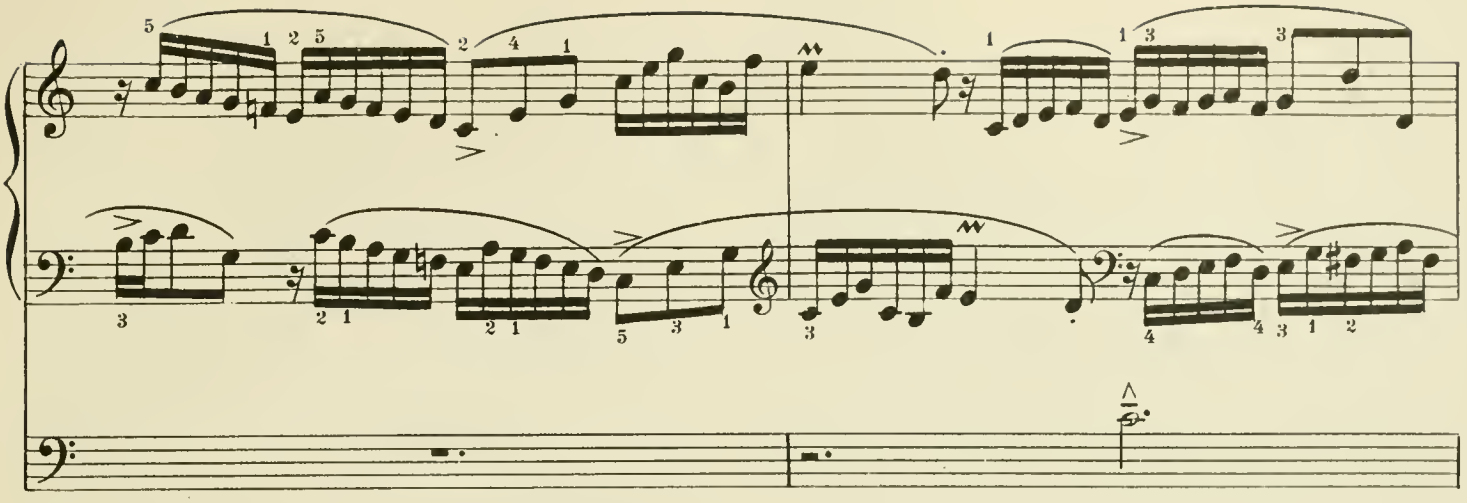
"Vom Himmel hoch da komm ich her"

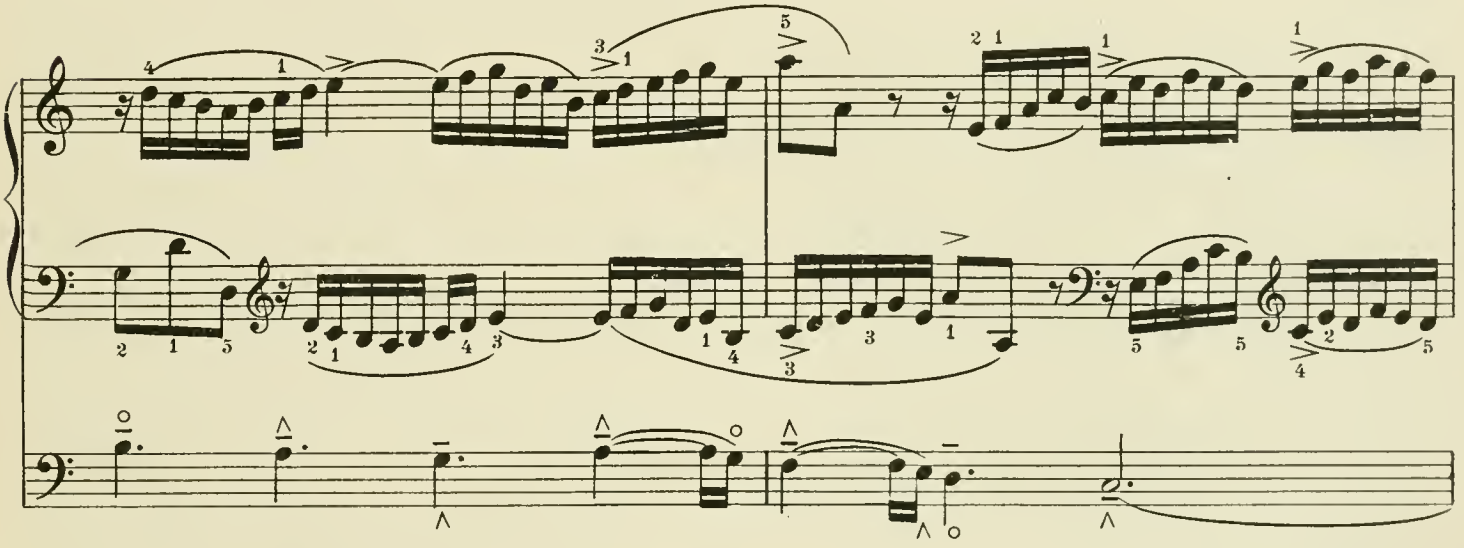
(From Heaven above I come to thee)

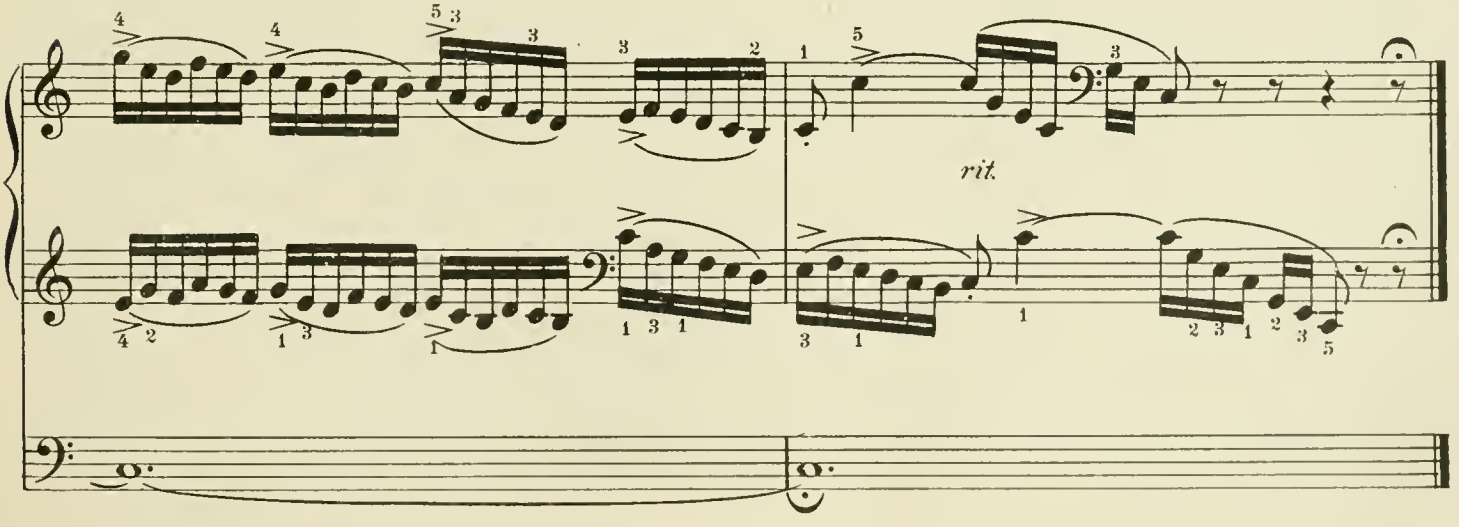
Prepare { Sw. Foundation stops 8′ and 4′
Gt. Flutes & Strings 8′, Flute 4′ and Bourdon 16′
Ped. Trumpet 8′ (or other assertive 8′ stop)

J. S. BACH

Edited by Clarence Eddy

Andante con moto (♪ = 108)






rit.

Lesson Nº 80

Hymn-tune Playing

The sole aim of a great majority of organ students is to become church organists, and their ambition seems to end with the one desire of just being able to "play well enough to play in church", regardless of the fact that a good choir accompanist must have a solid technical foundation, a sound knowledge and command of the instrument, and an ability to execute with a certain degree of skill and freedom.

Unquestionably the most important requirement for the church organist lies in the proper playing of Hymn-tunes, and yet the study of this branch of organ-playing is usually very much neglected.

The manner of "giving out" a hymn-tune prior to its being sung by the choir, or congregation, is susceptible of considerable variety, and depends entirely upon the taste and skill of the player.

Four fundamental principles should always be well considered, namely;

1. Absolute precision of attack and release of every note.
2. Smoothness and clearness of execution.
3. Steadiness of time and rhythm.
4. Proper division and subdivision of syllabic phrases.

The bad habit indulged in by some organists of ragged and slovenly playing of chords and music of two or more parts, is quite as reprehensible as that of playing or singing out of time.

Many congregations have a bad habit of dragging the tempo, while others rush through the hymns in such an exasperating manner, that they fairly gasp for breath in a vain attempt to keep up with the whirl-wind of rapidly following verses, they do not appreciate the difference between singing promptly and singing fast, and the usual result is an utter lack of true devotional spirit.

As a rule the organist is to blame for such deplorable conditions, for he should not only set the proper pace in giving out the tune, but he should maintain the speed throughout the hymn tune, by accuracy and precision of attack; steadiness of rhythm and phrasing.

It should be his province to lead and not to follow.

The prevailing tendency in this country to hurry in all church music, and especially in the congregational singing, is mainly due to a restless, undignified and superficial attitude of the younger generation of organists, who evidently have little appreciation of the meaning and character of the words to be sung, and much less for the spirit of of the sanctuary. They are quite as apt to gallop through "Nearer, my God, to Thee,"

as "There is a Happy Land," and the calmer and more solemn moods of the church service are interpreted in precisely the same manner as those calling for praise and rejoicing. The effect upon one of a religious and sensitive nature is offensive and disgusting.

In the selection of hymns and tunes for congregational singing, the organist, or the director of music should be guided by the following rules:

1. That the words and music are well suited to each other.
2. That the compass of the music is neither too high nor too low.
3. That the accent coincides in both hymn and tune.
4. That the tunes are singable, and contain no difficult melodic intervals.
5. That the words and music are devotional in character.
6. That the music is either familiar, or that it can be easily memorized.

Most hymn books contain too many poor and unsingable tunes and useless hymns, hence the need of careful discrimination, and although the manner of playing hymn-tunes upon the organ concerns us chiefly at this time, yet the following quaint directions for singing them, which are taken from the preface of little old English hymnal, should prove of interest in all churches where good congregational singing is desired:

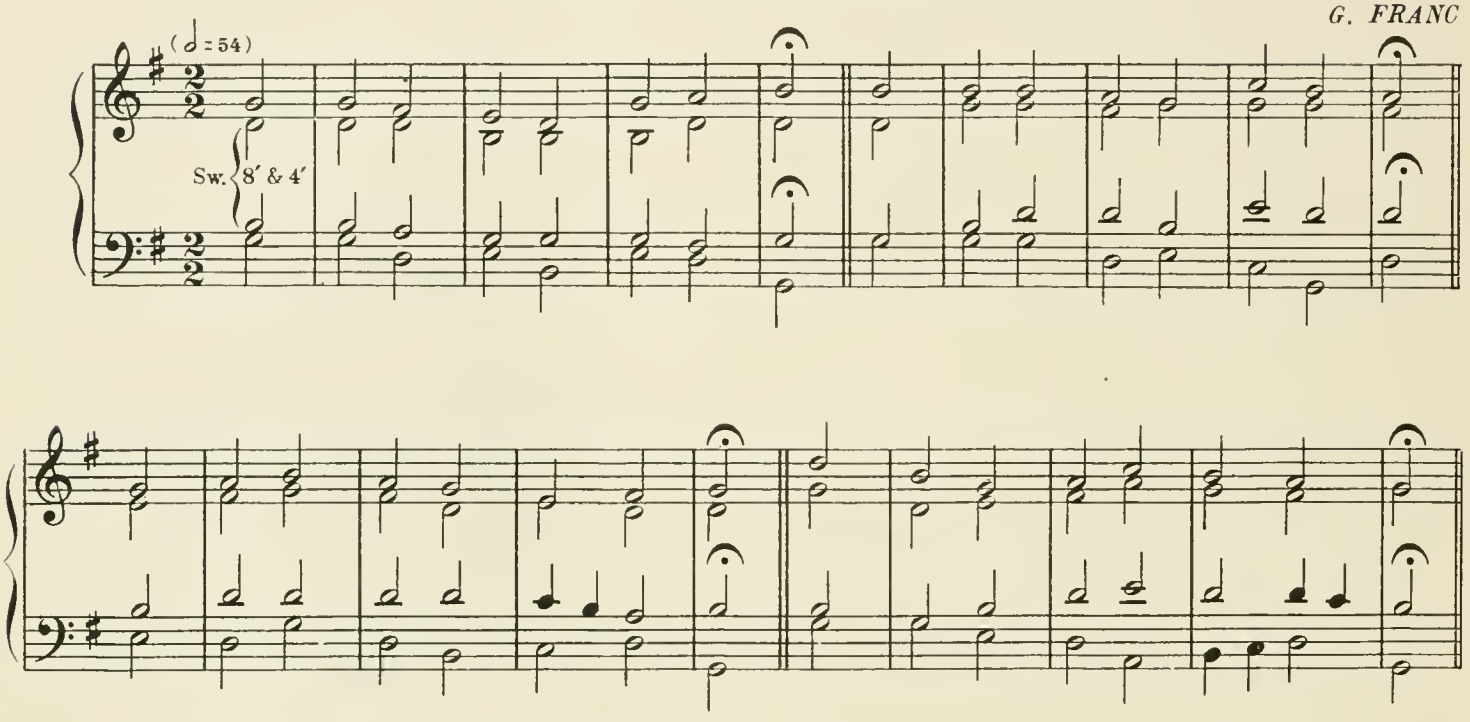
1. Learn these Tunes before you learn any others; afterwards learn as many as you please.
2. Sing them exactly as they are printed here, without altering or mending them at all; and if you have learned to sing them otherwise, unlearn it as soon as you can.
3. Sing All. See that you join with the congregation as frequently as you can. Let not the slightest degree of weakness or weariness hinder you. If it is a cross to you, take it up, and you will find it a blessing.
4. Sing lustily and with good courage. Beware of singing as if you were half dead, or half asleep; but lift up your voices with strength. Be no more afraid of your voice now, nor more ashamed of it being heard, than when you sung the songs of Satan.
5. Sing modestly. Do not bawl, so as to be heard above or distinct from the rest of the congregation, that you may not destroy the harmony, but strive to unite your voices together, so as to make one clear melodious sound.
6. Sing in time. Whatever time is sung, be sure to keep with it. Do not run before nor stay behind it; but attend close to the leading voices, and move therewith as exactly as you can; and take care not to sing too slow. This drawling way naturally steals on all who are lazy; and it is high time to drive it out from among us, and sing all our tunes as quick as we did at first.
7. Above all sing spiritually. Have an eye to God in every word you sing. Aim at pleasing Him more than yourself, or any other creature. In order to do this, attend strictly to the sense of what you sing, and see that your Heart is not carried away with the sound, but offered to God continually; so shall your singing be such as the Lord will approve of here, and reward you when He cometh in the clouds of heaven.

Lesson No 81

Hymn-tune playing (Continued)

As an example of a plain choral-tune let us take the widely familiar one, entitled Old Hundred (attributed by some to G. Franc and by others to Louis Bourgeois), the playing of which in its simplest form would naturally be done upon one manual as follows:

OLD HUNDRED

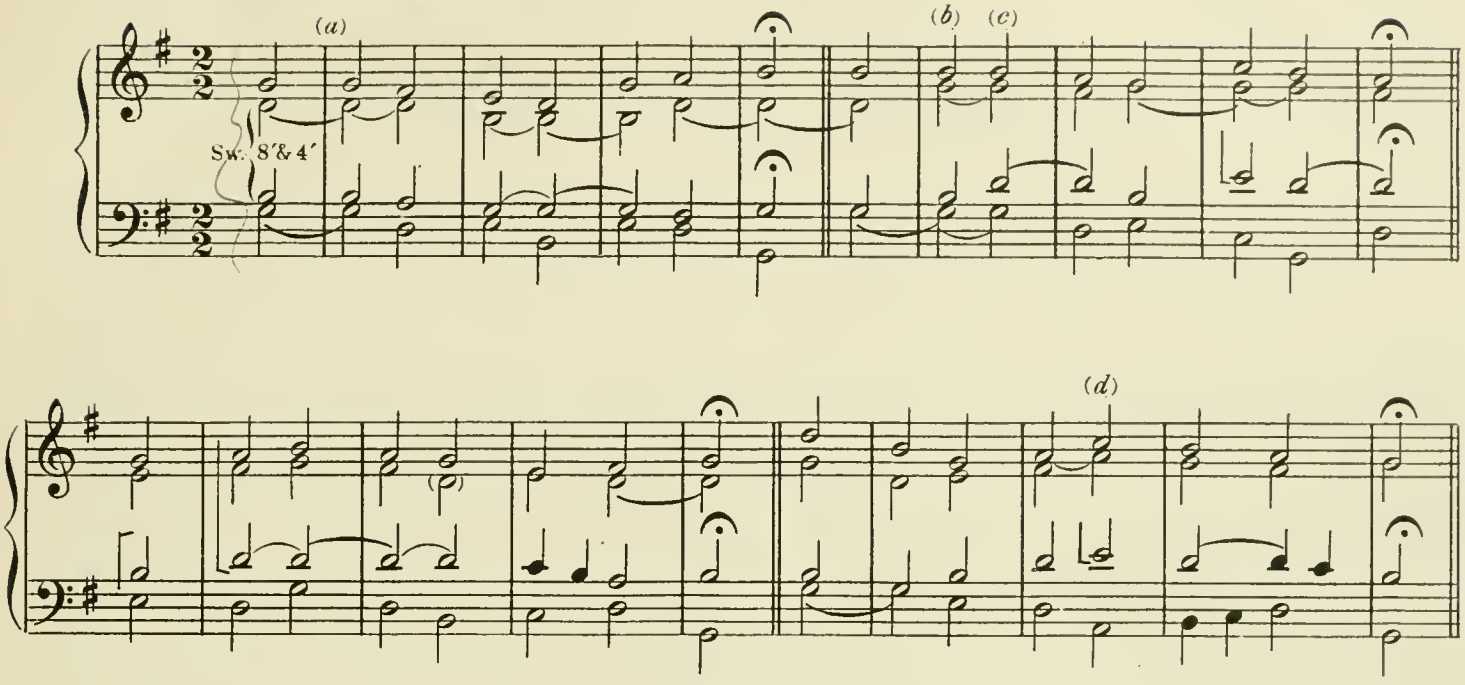
G. FRANC

In the playing of tunes of this class two very important things are necessary, namely; smoothness and distinctness, a combination of motion and repose resulting in the effect of legato, which is indispensible to all good organ playing.

Great expertness in changing the fingers upon the keys is required.

This subject has already been discussed in the Lessons upon legato-playing.

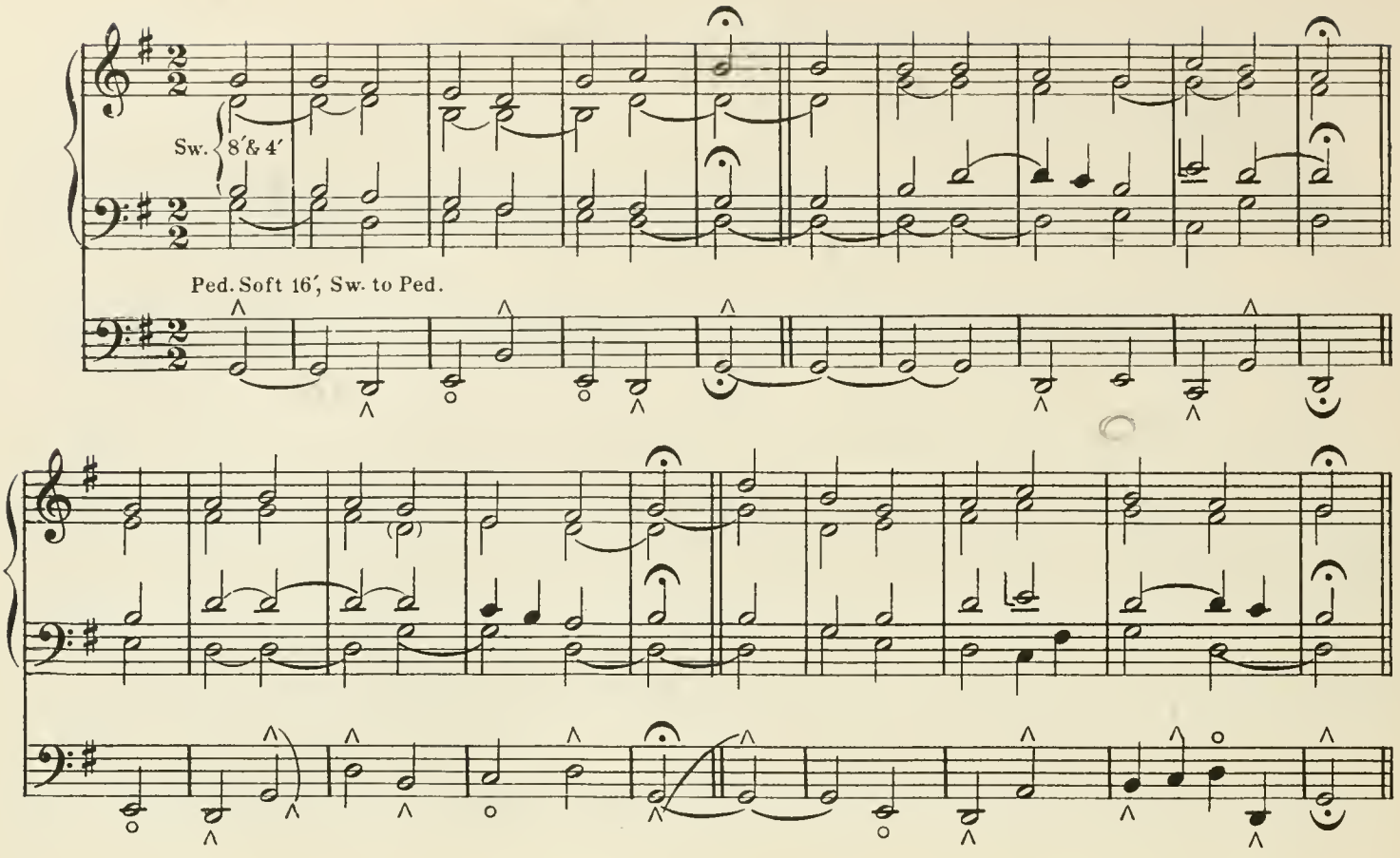
In order to preserve the effect of legato while playing the preceeding example, and yet keep its rhythm intact, certain notes should be tied together which do not interfere with the melodic character of the tune. Consequently, instead of repeating the entire chord at the beginning of the following example, and in other similar instances, certain harmonic tones should be sustained, as indicated by the tied notes.

Bear in mind however that the notes of the melody should not be tied, but always clearly defined, or repeated.



The repeated notes at (*a*), (*b*), and (*c*), are not to be played staccato, but the keys must be released and attacked very promptly, in order to insure distinctness of "speech." The alto note A at (*d*) is tied over from the soprano part for the sake of greater smoothness. If the pedals are used, both feet should be employed with eqaul independence, so that the same legato effect may be obtained which is required from the manuals, and this habit of obligato pedal-playing cannot be urged too strongly. The question of using the pedals in the lower or upper octave of the keyboard must be left almost entirely to the judgment of the player, who will learn by experience when to give greater or less support, which is to be derived from the deep and solid foundation tones of the pedal organ.

In the playing of choral tunes, particularly for congregational singing, and whenever a strong support of the manuals is needed, the pedals should be used mainly in the lower octave of the keyboard, as indicated in the following example:



The doubling of the bass part above is intended merely to strengthen the harmonies, and not to interfere with the obligato character of the pedal part.

The subject of registration will be fully considered later on, but at the present time the fundamental principles of stop-combinations must at least be touched upon. Both in accompaniment and solo playing upon the organ, stops which produce tones in unison with the human voice, namely those of the eight-foot pitch, should predominate upon the manuals, and those of the sixteen-foot pitch upon the Pedal organ.

In accompanying solo voices, duetts, quartettes, etc., particular attention must be paid to the proper balance of tone, both in regard to pitch and quality, but in the matter of hymn-tune playing, especially for large choirs, choruses or congregations, the main thing is to adapt the proportions of tone to the relative power required to properly sustain the added number of voices.

Lesson Nº 82

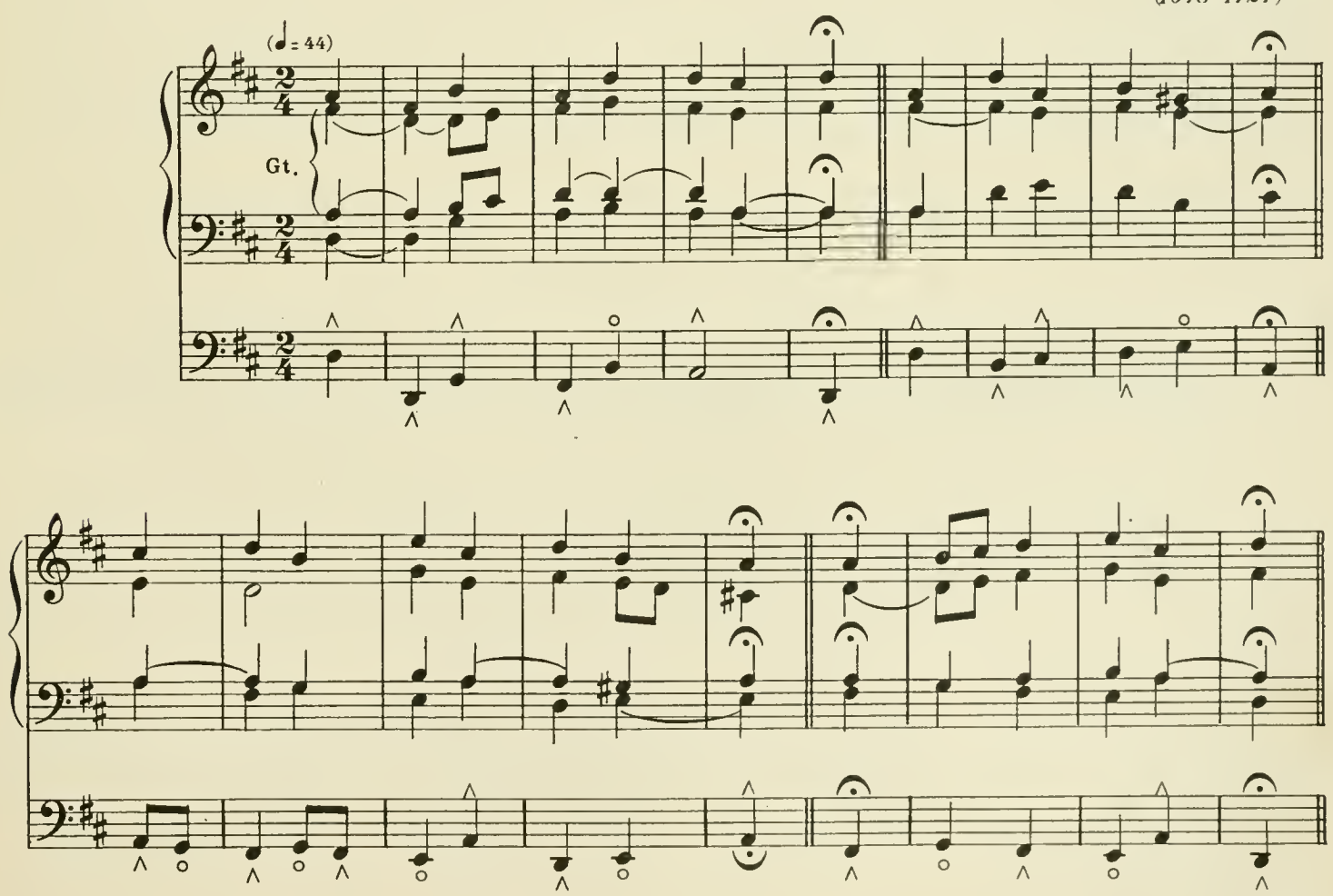
Hymn-tune Playing (Continued)

The Hymn-tunes selected for this lesson are familiar to all Protestant churches, and belong in the same category with "Old Hundred" and "Dundee" used as examples in Lesson Nº 65. They should be played perfectly legato in a moderate, steady tempo, and with a fairly powerful organ in which a solid foundation of sixteen feet stops is given to the pedals. In each example the pedal-part has been carefully written out, and it will be observed that the lower octave is used where the greatest support is needed.

The tune, "St. Ann's" is ascribed to William Craft an Englishman who was born in 1678 and died in 1727. Johann Sebastian Bach must have been greatly attracted by the melody, inasmuch as he appropriated the first strophe for the opening theme of his great three-part Fugue in E flat.

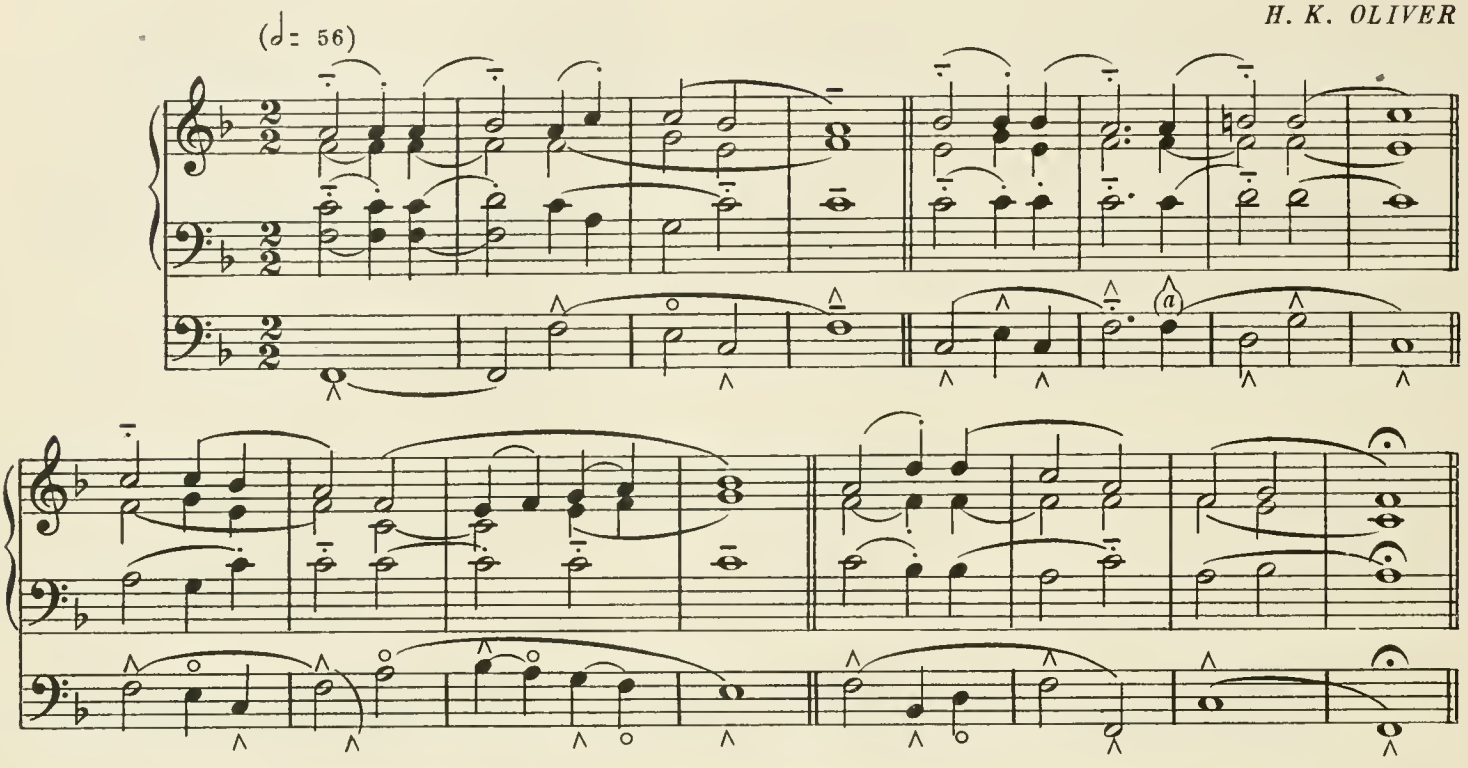
ST. ANN'S

WILLIAM CRAFT
(1678-1727)

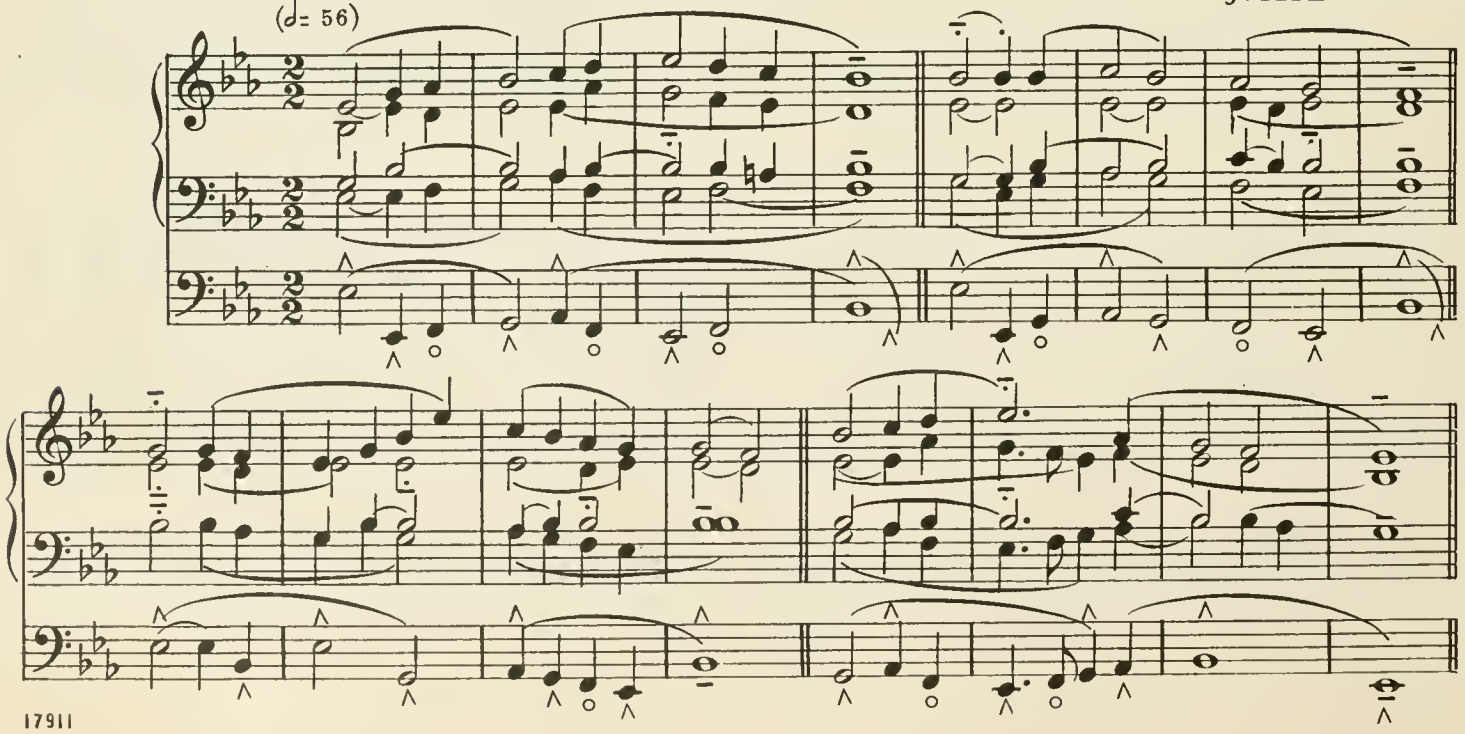


Repetitions of the same chord such as are found in the following example, are essential to rhythmical and syllabic clearness. This should however be accomplished with discretion by the manuals alone and not by the pedals, except for defining more sharply the division of rhythmical phrases as for instance at (a) in the sixth measure.

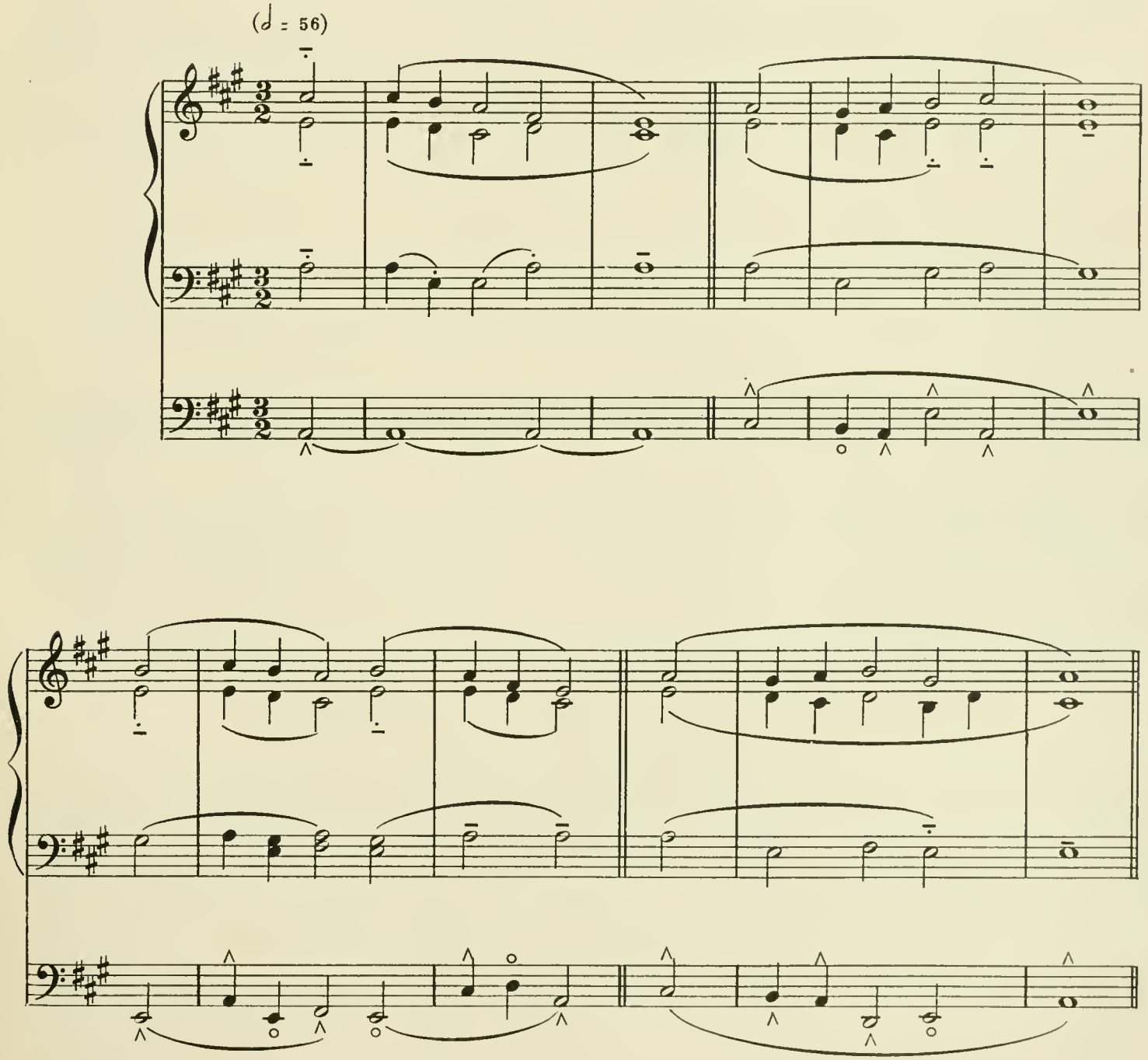
FEDERAL STREET

H. K. OLIVER

Observe particularly the phrasing in the following example, and emphasize the first beat of each measure:

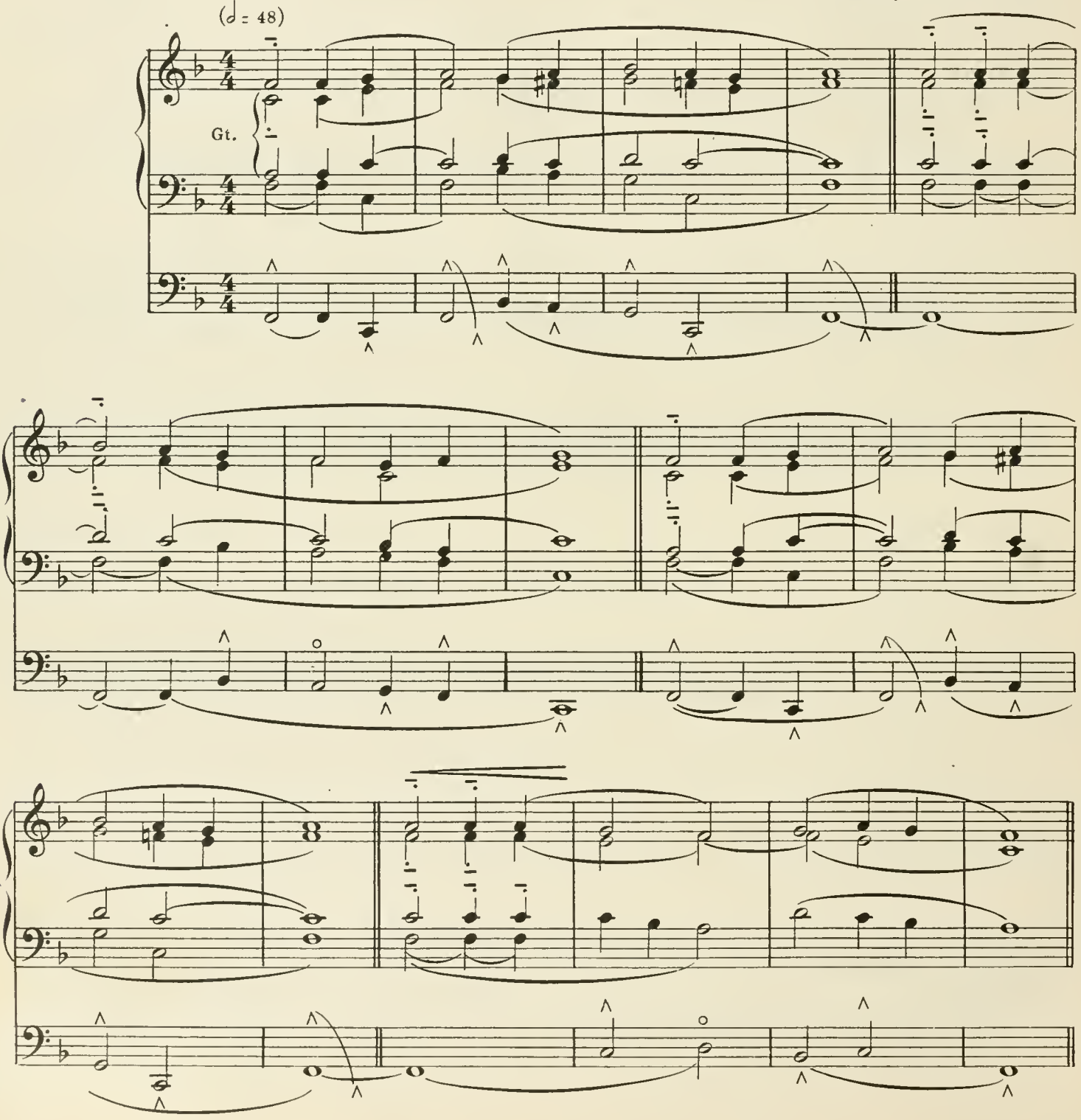
DUKE STREET

JOSEPH HATTON

In the following example the notes to be repeated are indicated by marcato or staccato signs. Observe the phrasing and dwell slightly upon the first beat of every measure.

STATE STREET

J. C. WOODMAN

The following example is written in $\frac{4}{4}$ time, and yet the natural pulsations of rhythm clearly indicate double time. It were better therefore to feel two beats in the measure and not four. This entire hymn is divided into four complete sections, each of which constitutes a phrase, but it will be observed that we have subdivided each of these phrases into two parts, not with the intention however of breaking, or separating them, but with a view towards a better understanding of the meaning of each musical phrase.

HAMBURG

Arranged by LOWELL MASON

Lesson Nº 83

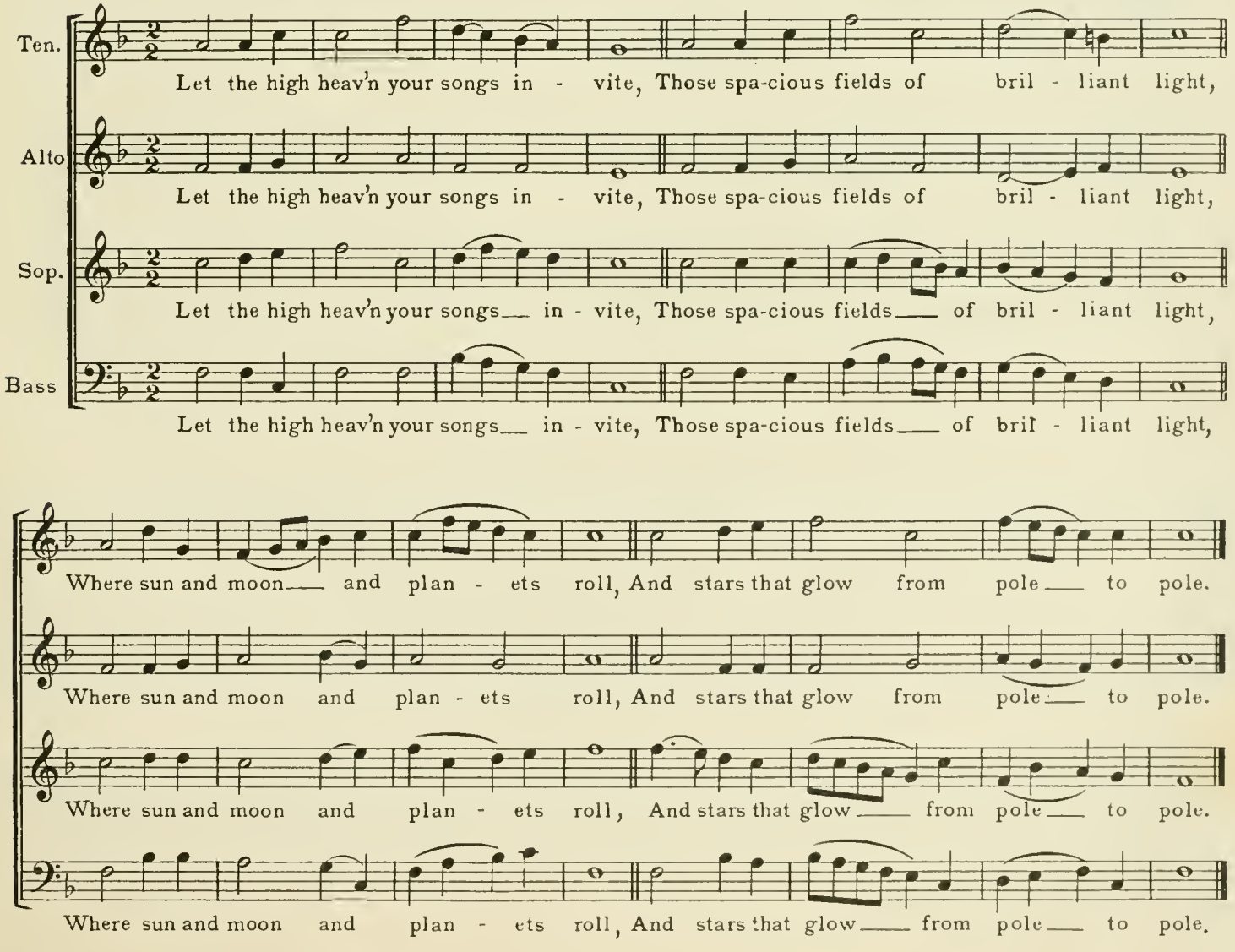
Hymn-tune Playing (Continued)

American Hymn-tunes

Without entering into the history of American church music, it will be of interest to consider that the beginning in this country was made by William Billings, who was born in Boston Oct. 7th 1746, and died there Sept. 29th 1800. He was entirely self taught, and to use his own words, did not believe in confining himself to any Rules for Musical Composition laid down by any that went before him, but thought it best for every composer to be "his own carver". It is quite evident that he was "an original genius," and although he published many volumes of "psalm-tunes", yet very few of his "compositions" have survived even to this day. His best known tune entitled "Chester" was frequently sung and played during the time of the Revolution, and became very popular throughout New England. We give it here in its original form merely as a matter of curiosity:

CHESTER, L. M.

BILLINGS, 1770

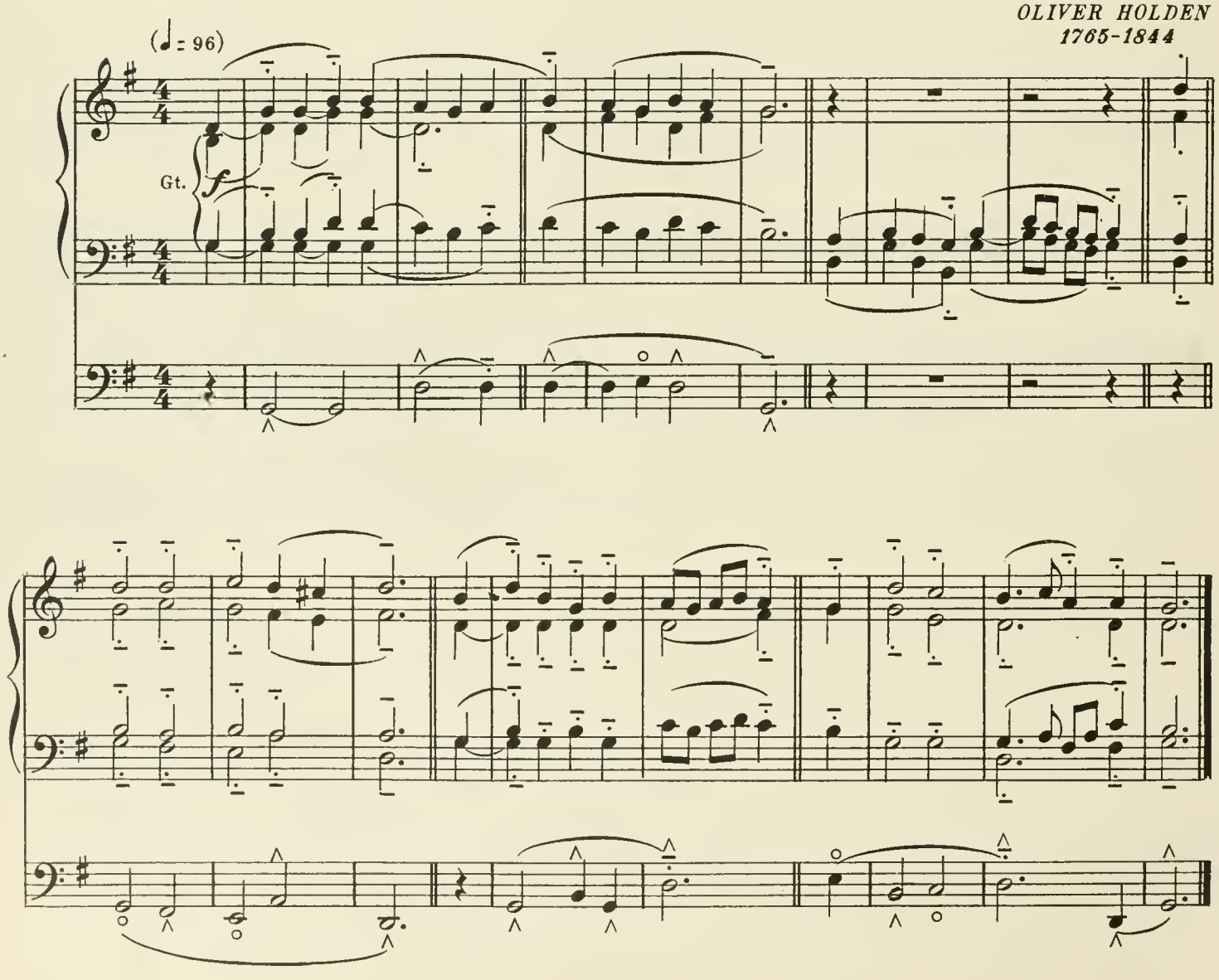

Ten.
Let the high heav'n your songs in - vite, Those spa-cious fields of bril - liant light,
Alto
Let the high heav'n your songs in - vite, Those spa-cious fields of bril - liant light,
Sop.
Let the high heav'n your songs in - vite, Those spa-cious fields of bril - liant light,
Bass
Let the high heav'n your songs in - vite, Those spa-cious fields of bril - liant light,
Where sun and moon and plan - ets roll, And stars that glow from pole to pole.
Where sun and moon and plan - ets roll, And stars that glow from pole to pole.
Where sun and moon and plan - ets roll, And stars that glow from pole to pole.
Where sun and moon and plan - ets roll, And stars that glow from pole to pole.

N. B. As was customary then in part-writing, the first line was assigned to the tenor, the second to the alto, the third to the soprano, and the fourth to the bass voice.

Contemporary with Billings was Oliver Holden, who held about the same views regarding musical composition, and whose writings belong in about the same class. His hymn-tune "Coronation" however, has stood the test of time, and is as popular today as it was a hundred years ago. The tune should be "given out" with powerful stops, and played throughout upon the Great with the full Swell coupled, augmented by an adequate Pedal organ. The third line however should be played by the manuals alone as follows:

CORONATION

OLIVER HOLDEN
1765-1844



Notwithstanding the fact that Billings and Holden, and some other writers of hymn-tunes were pioneers, the real honors belong to Lowell Mason, who may justly be considered "The father of American Church Music." Aside from being the father of four musically gifted sons, among whom was William Mason the eminent pianist and teacher of many famous pupils, he was the author of a vast number of hymn-tunes which are widely known and loved in America, and the foundation of a refined musical culture throughout this country is largely due to his influence.

Lowell Mason was born in Medfield Mass. Jan. 8th 1792, and died in Orange New Jersey August 11th 1872. The degree of Doctor of Music was conferred upon him by the University of New York in 1855.

The following are among the most popular of his hymn-tunes, and they may all be characterized as simple, melodious, devotional, dignified, and singable: Bethany, Sabbath, Laban, Olivet, Boylston, Downs, Meribah, Harwell, Ariel, Henley, Migdol, Naomi, Star Wesley, Hebron, Olmütz, and Missionary Hymn.

It is impossible to reproduce here all of these hymn-tunes, but let us consider a few which are typical examples, and present them for manuals and pedals as they should be "given out".

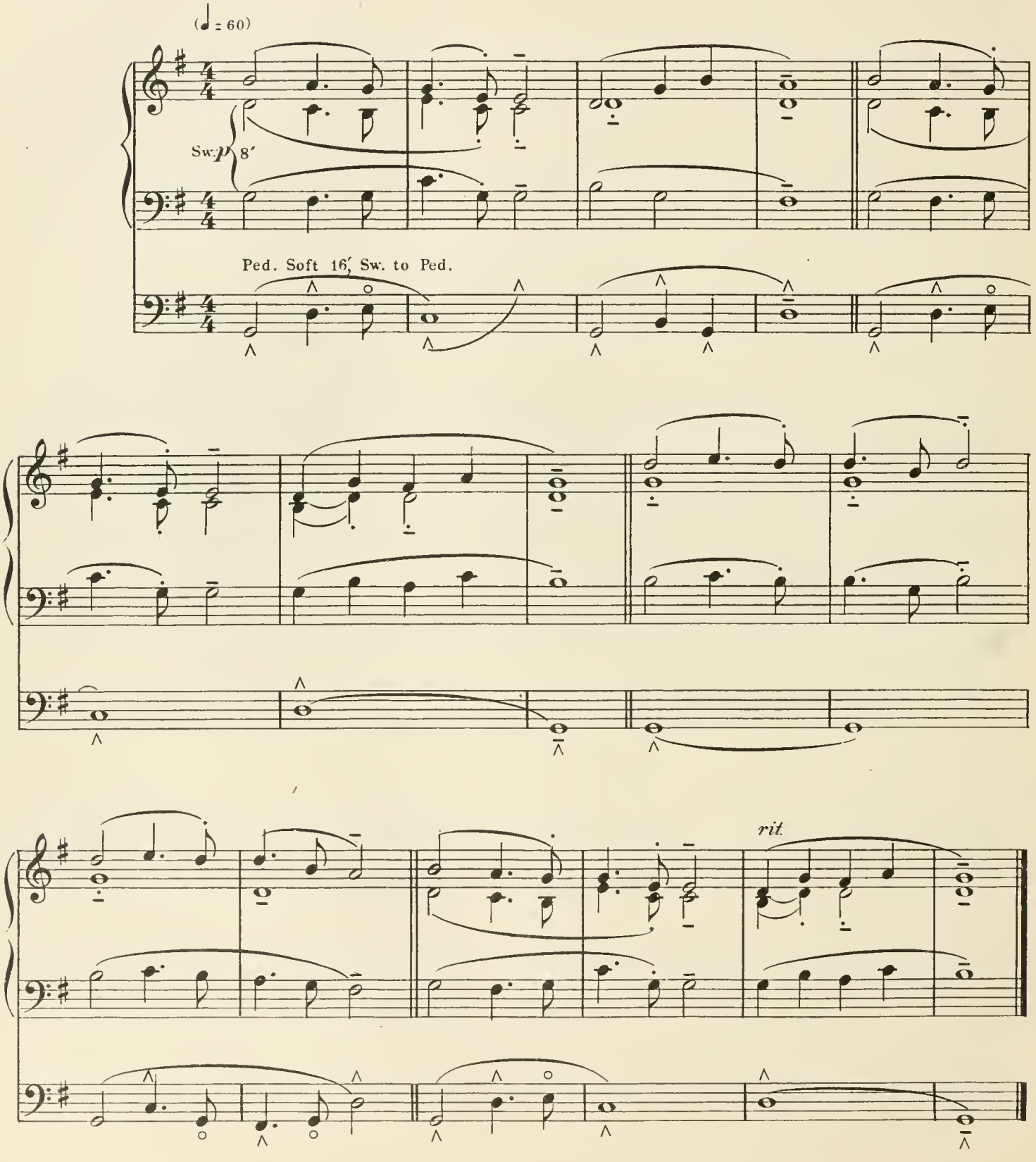
Lesson Nº 84

Hymn-tune Playing (Continued)

BETHANY

Nº 1

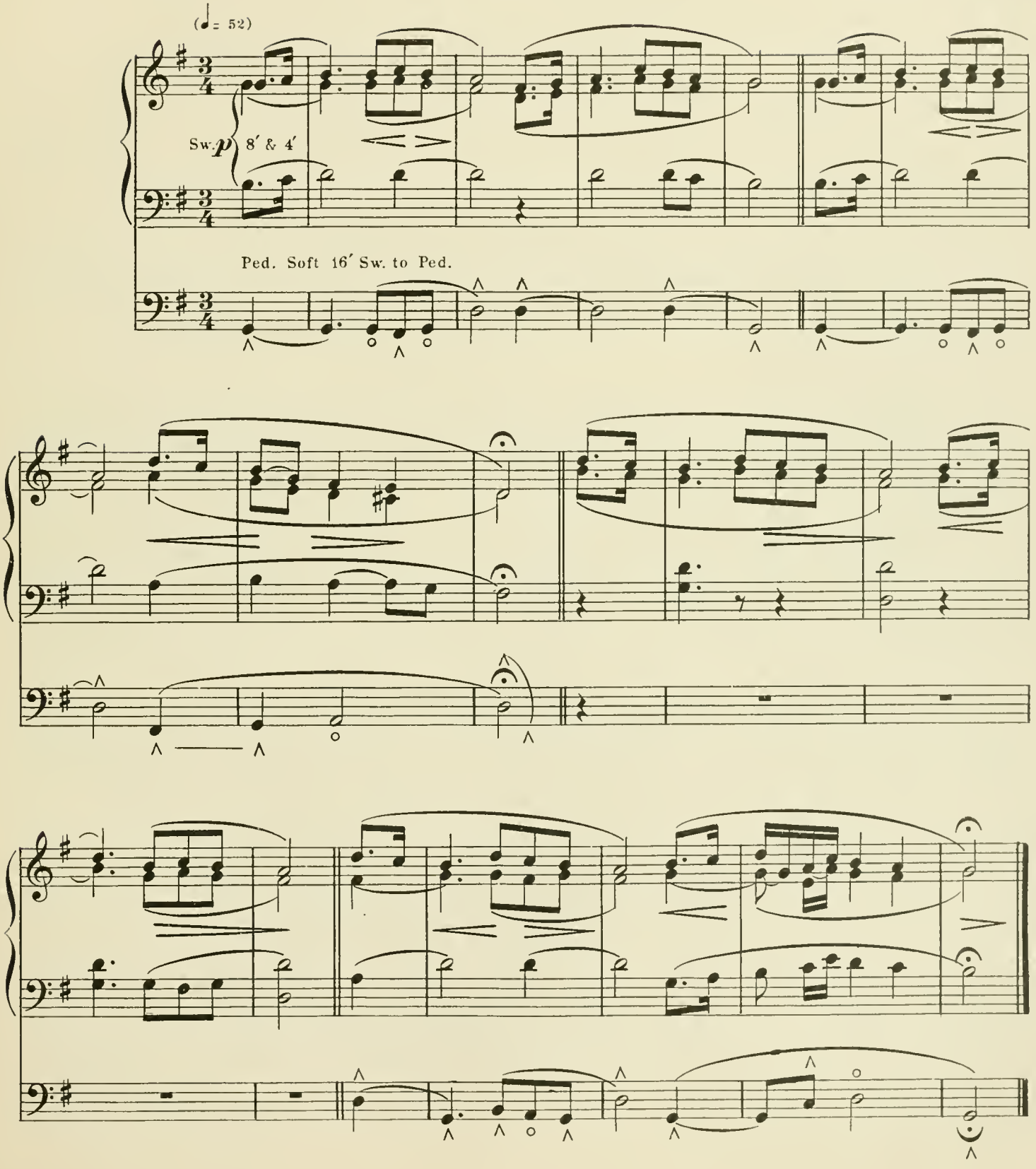
LOWELL MASON



SABBATH

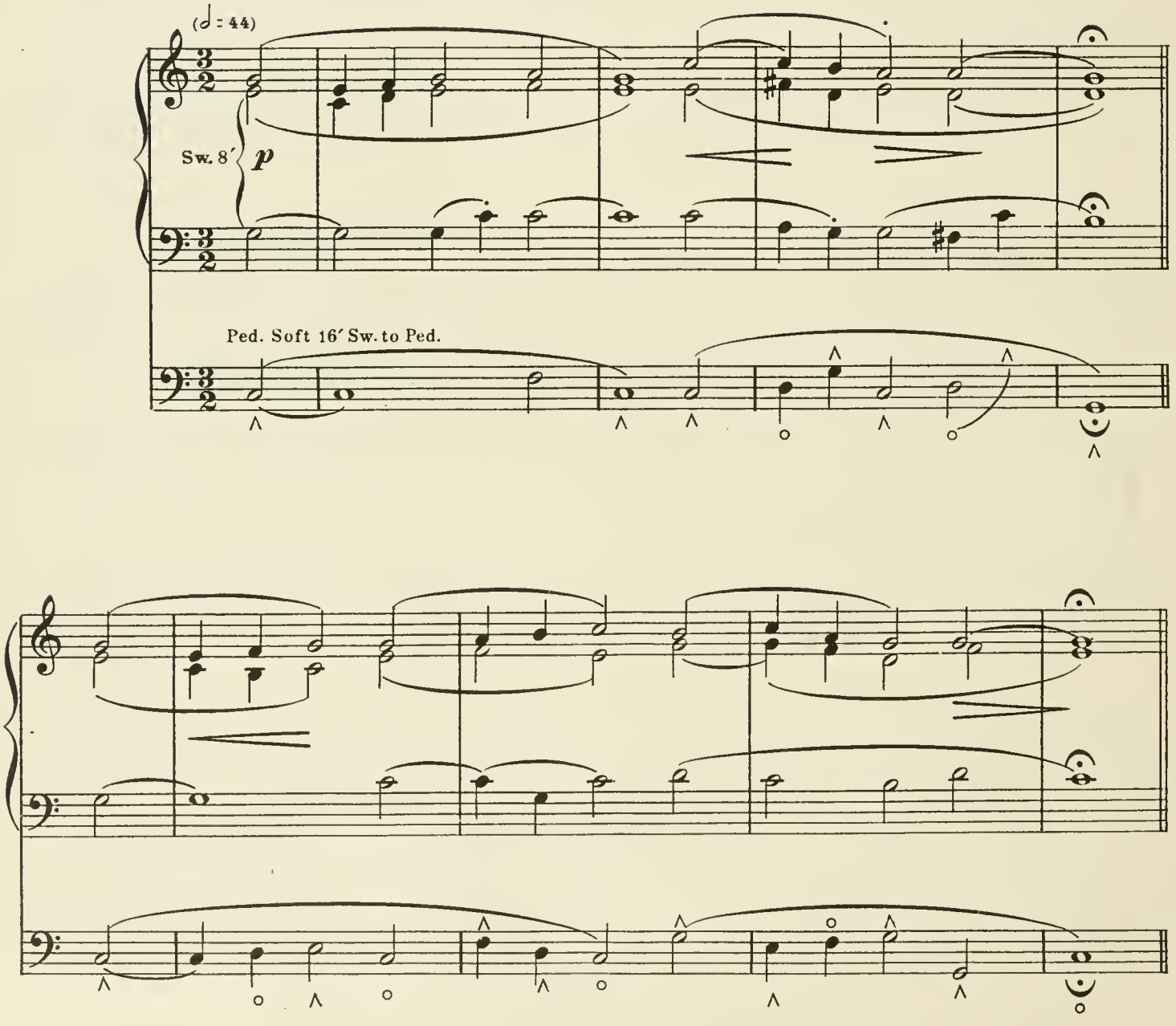
No 2

LOWELL MASON



BOYLSTON

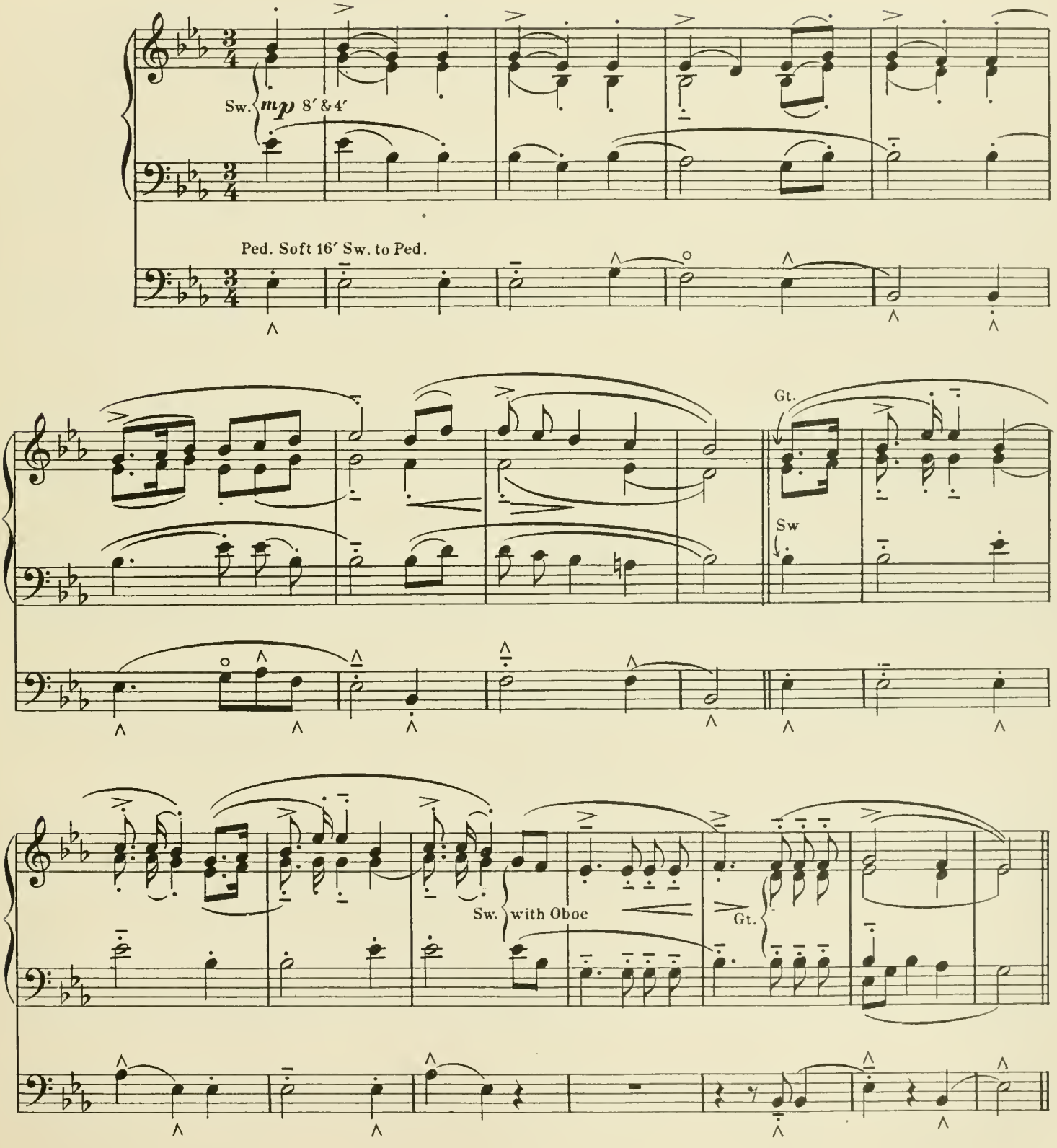
No 3

LOWELL MASON

ARIEL

Prepare { Sw. 8′ & 4′
Gt. Fl. 8′ Sw. to Gt.
Ped. Bourdon 16′ Sw. to Ped.

No 4

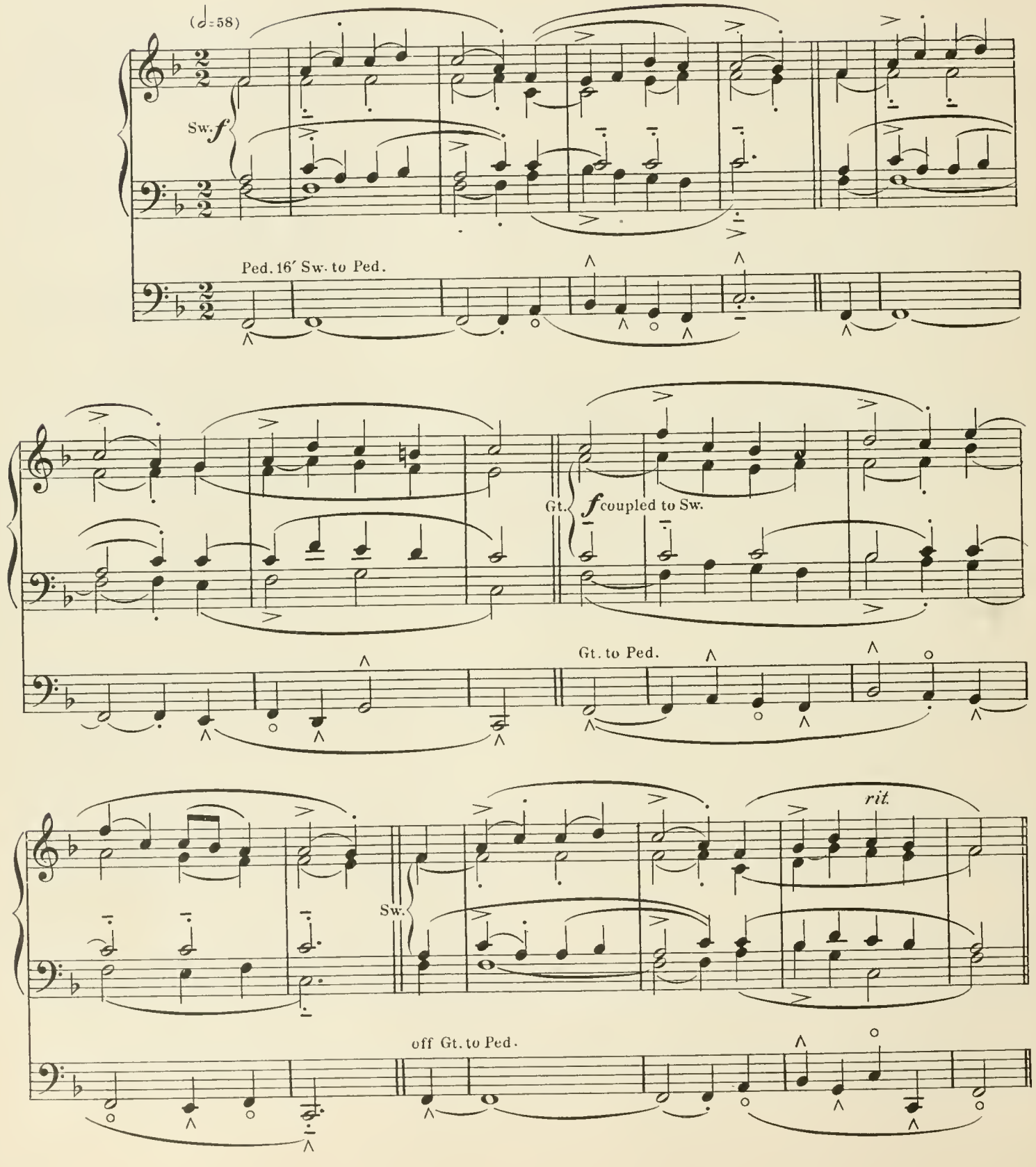
LOWELL MASON



MISSIONARY HYMN

No 5

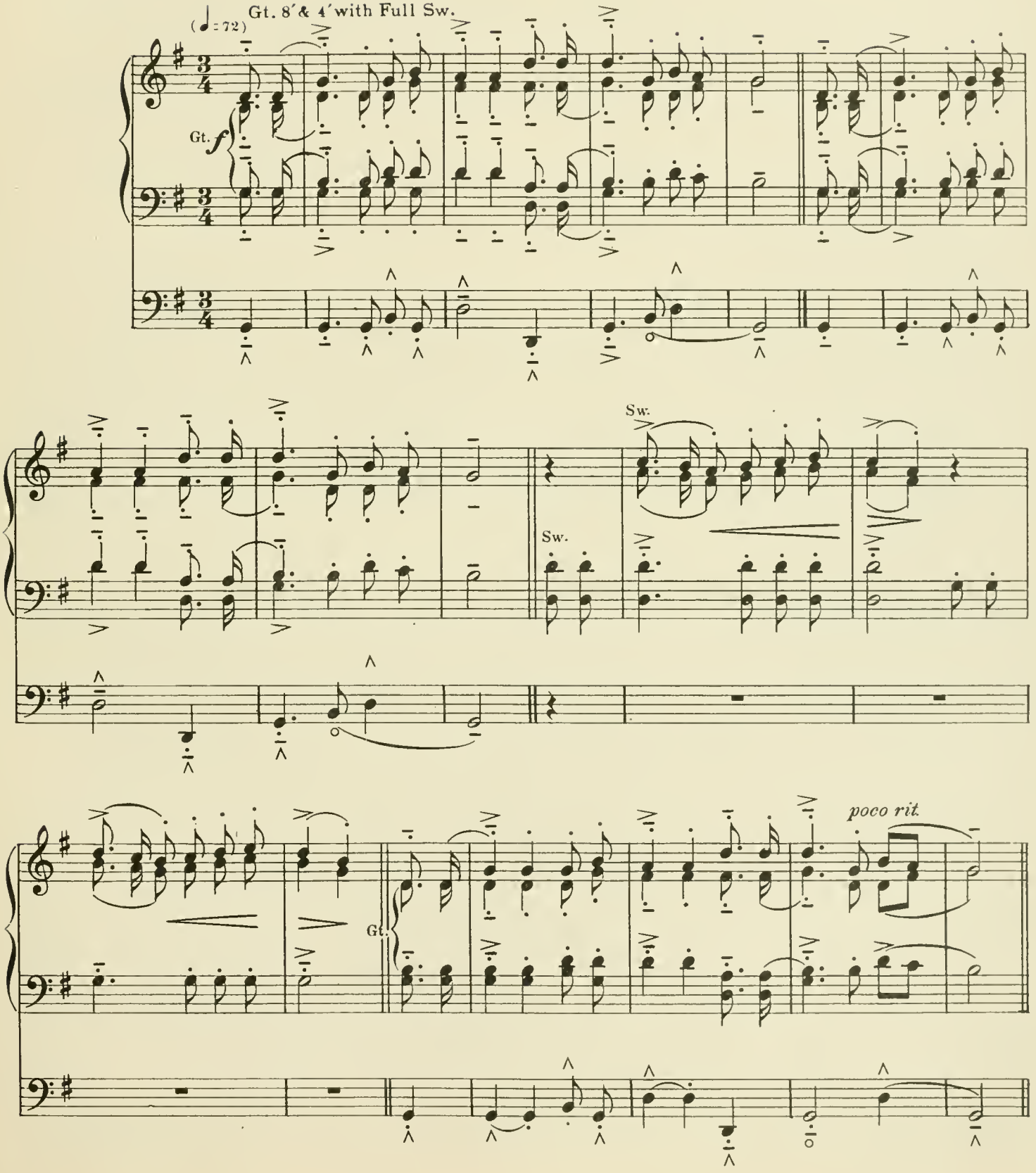
LOWELL MASON



HARWELL

No 6

LOWELL MASON



Lesson Nº 85

Hymn-tune Playing (Continued)

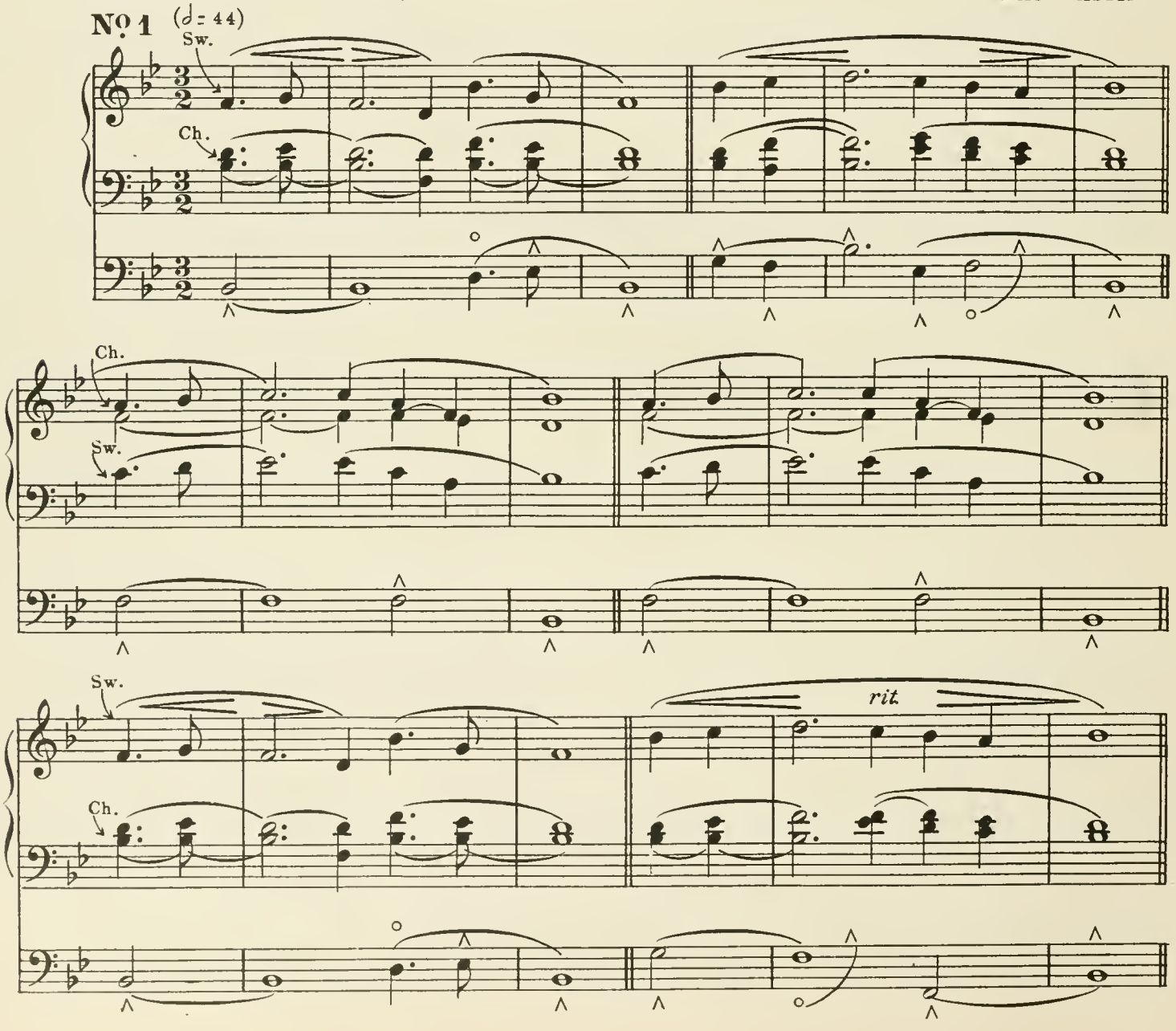
American Hymn-tunes (Concluded)

It would be difficult to find three more melodious or popular hymn-tunes than "Toplady," "Retreat" and "Ortonville" by Thomas Hastings, who was born in Washington Conn. October 15, 1784, and died in New York City, May 15, 1872. He was a teacher of music in Utica, Albany and New York, and received the degree of Doctor of Music from the University of New York in 1858.

Each of these tunes may be played upon one manual, in the manner of those given in the preceding lessons, or by separating the parts in a more melodious way as follows:

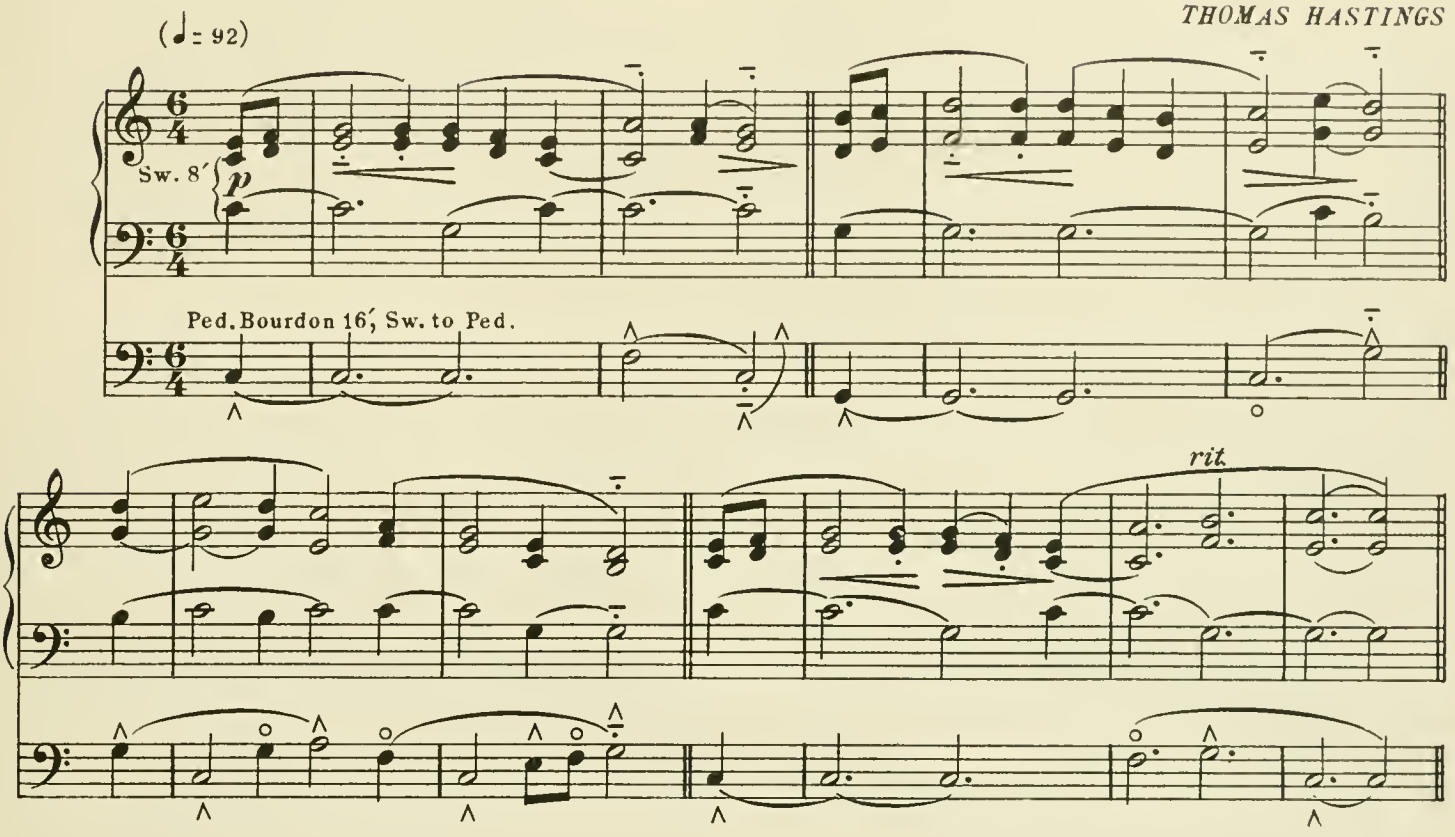
TOPLADY

Prepare { Sw. 8′ with reed & Tremolo
Ch. Dulciana 8′
Ped. Bourdon 16′ Ch. to Ped.

THOMAS HASTINGS

The simplicity of the next hymn-tune is better preserved however by playing it in the following manner.

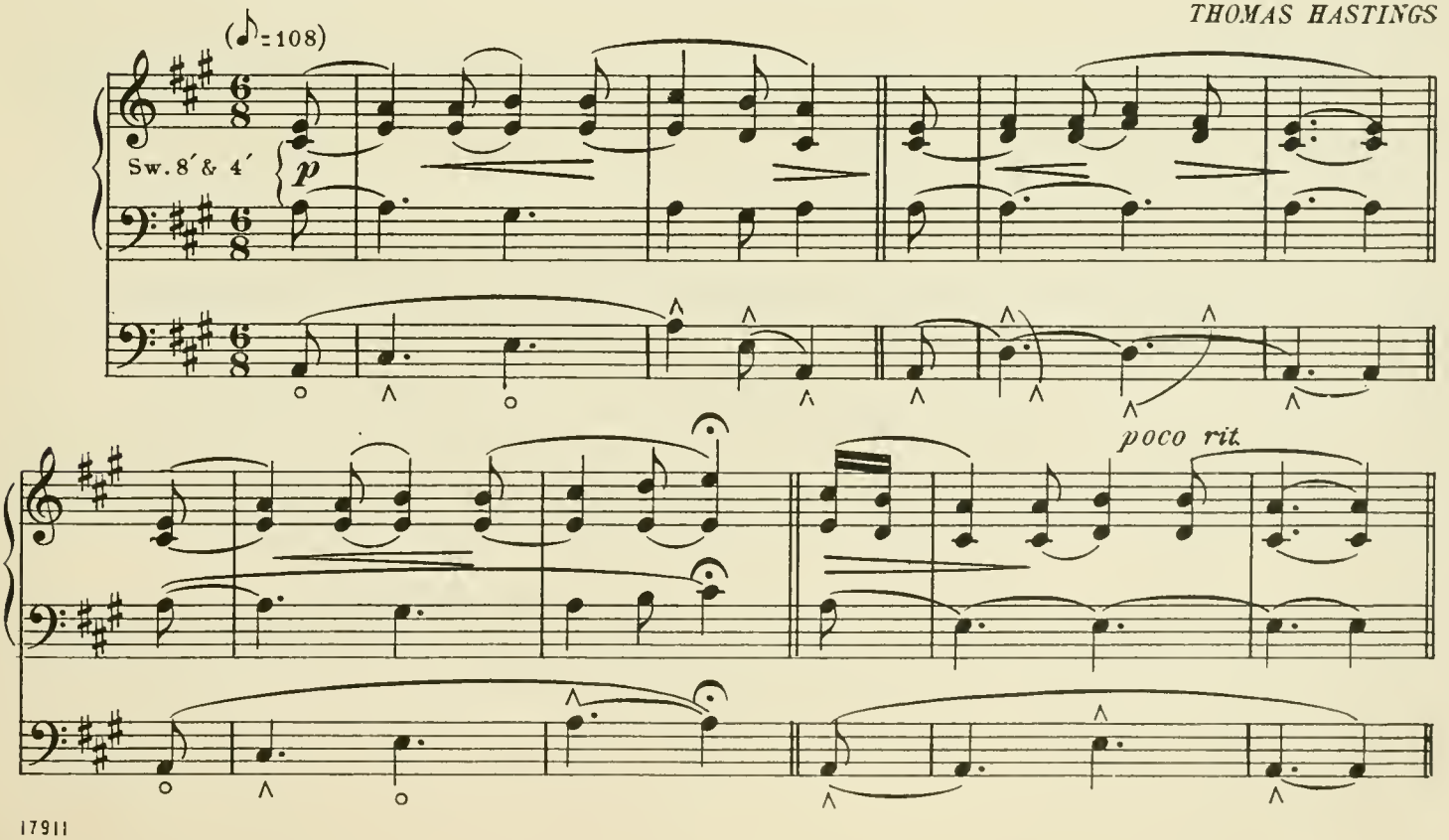
RETREAT

THOMAS HASTINGS



Likewise the following:

ORTONVILLE

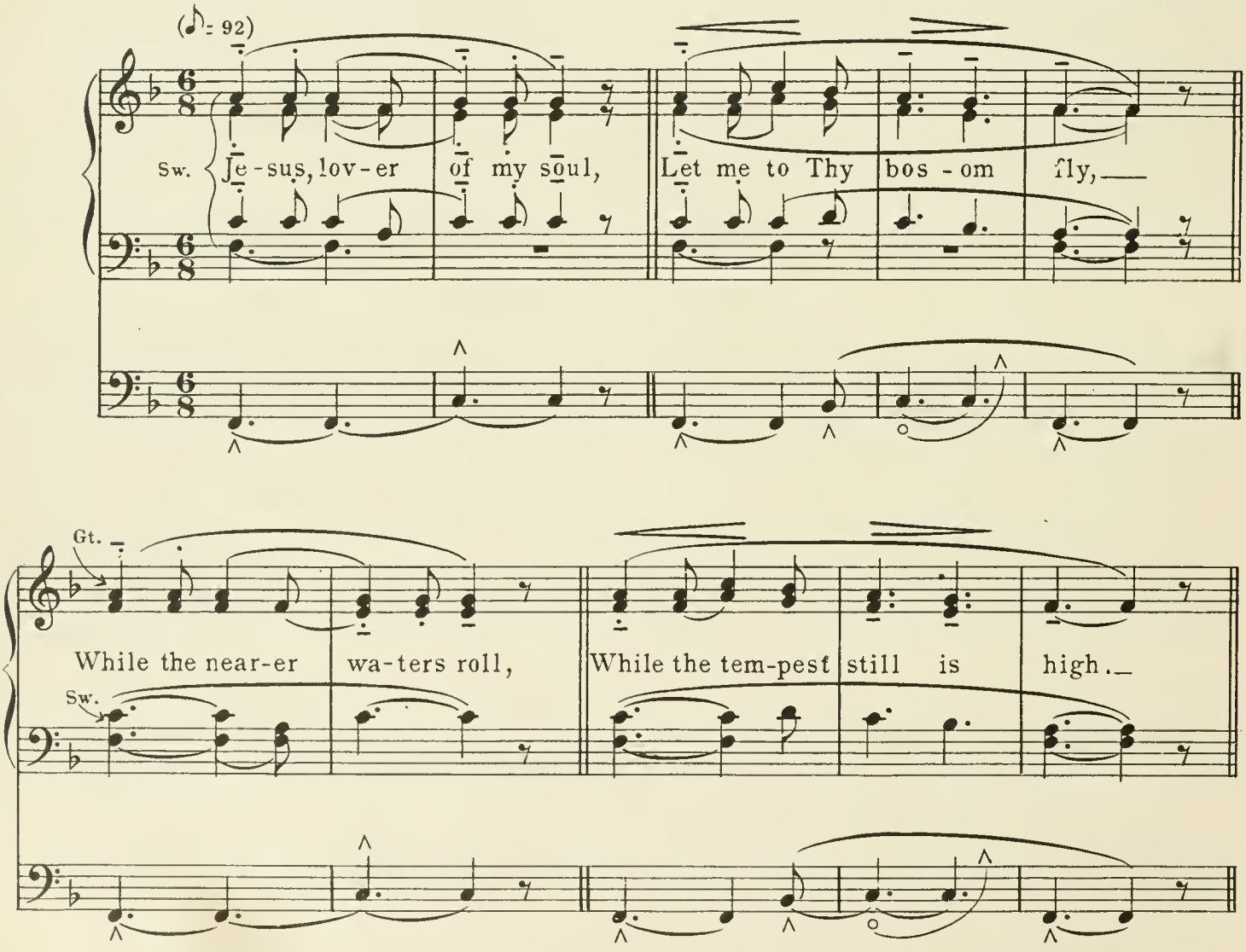
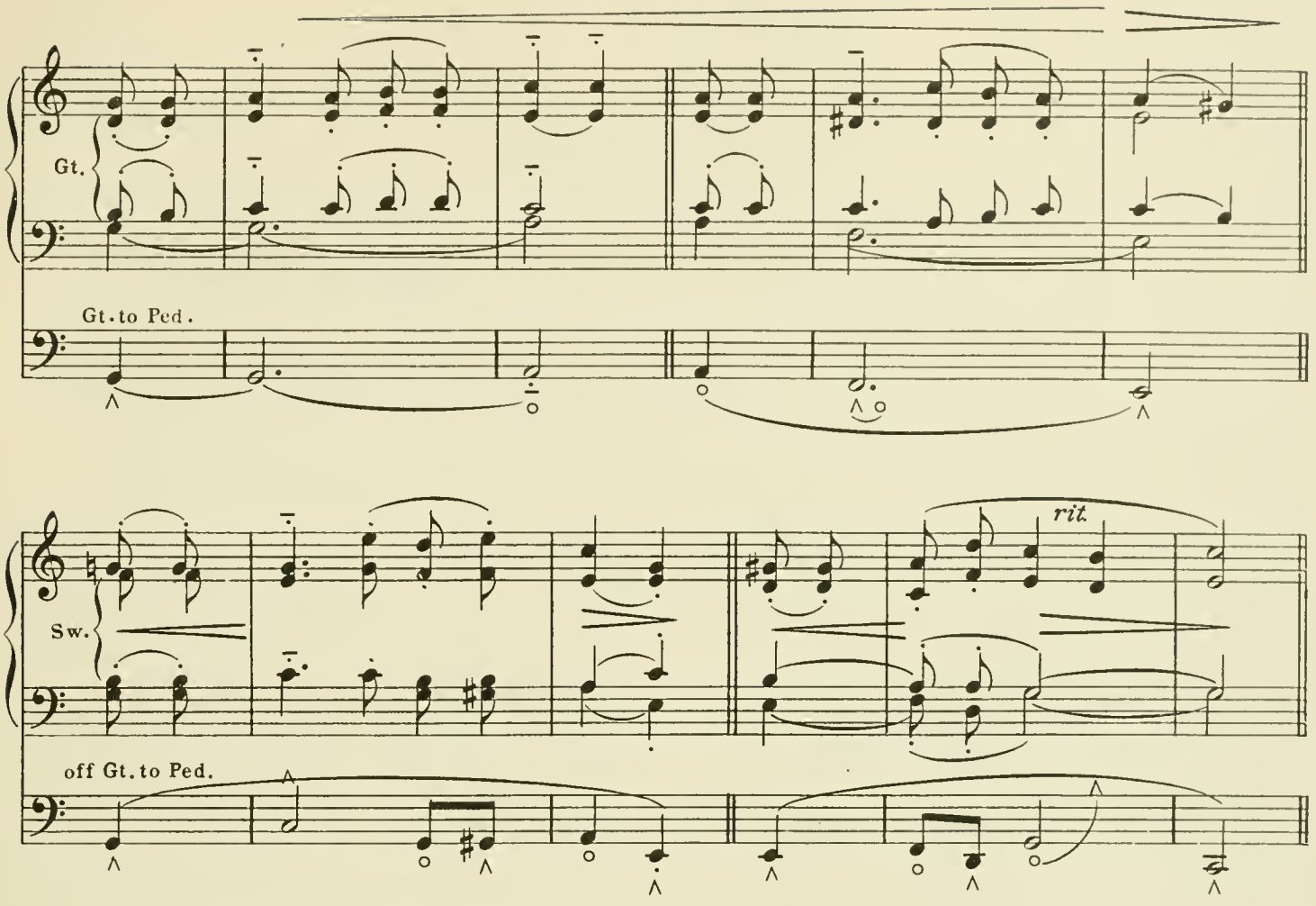
THOMAS HASTINGS

The tune "Martyn" by Simeon B. Marsh, set to Rev. Charles Wesley's hymn: "Jesus, lover of my soul," about which the Rev. Henry Ward Beecher said: "I would rather have written that hymn, than to have the fame of all the Kings that ever sat upon the earth!" is dear to the hearts of American church-goers. It is exceedingly simple in style, and must not be sung too fast, the most appropriate tempo being about 92 for the eighth notes.

Student should observe carefully the syllabic repetitions, without however destroying the sense of legato phrasing.

The composer of this tune was born in this country June 1st, 1798, and died July 14th, 1875

MARTYN

Prepare { Sw. 8′ & 4′
Gt. Fl. 8′, Sw. to Gt.
Ped. Bourdon 16′, Sw. to Ped.

SIMEON B. MARSH

Other hymn-tunes of American origin might be cited, but the following are especially recommended to the student as typical examples: "Rest" and "Woodworth" by William B. Bradbury, "Frederick", "Newbold", "Heber" and "Ware" by George Kingsley, "Greenwood" by Joseph E. Sweetser, "Rathbun" by Ithamar Conkey, "Flemming" by F. F. Flemming, "Hymn" by J. E. Gould, "Bemerton" by H. W. Greatorex, "America" by Henry Carey, "Webb" by George J. Webb, "Rockingham" by E. Miller, "Wareham" by William Knapp, "Stephanos" by H. W. Baker, and "Shining Shore" by George F. Root.

Lesson Nº 87

Hymn-tune Playing (Continued)

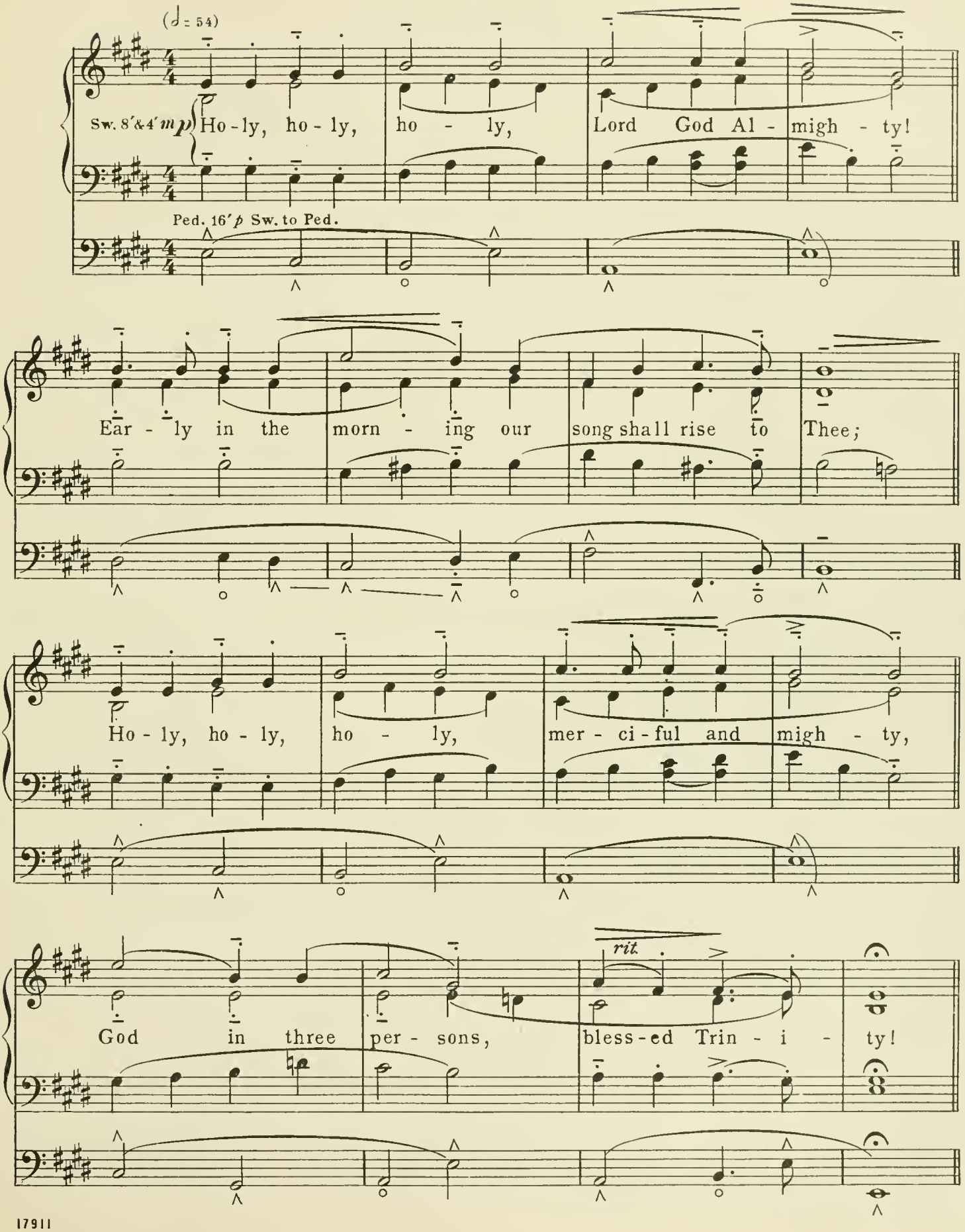
English Hymn-tunes

Many of the English hymn-tunes sung in this country are noted for their rare beauty and sterling worth, and it must be admitted that those which we have selected as examples, are models of form and religious musical expression. It is indeed very difficult to choose from the following remarkably choice list, but special attention is called in the list given, to the syllabic repetitions of certain notes, and also to the manner of phrasing indicated, with particular reference to a proper enunciation of the accompanying words.

Rev. John B. Dykes, "Nicaea"
" "St. Oswald"
" "Vox Dilecti"
" "Vox Angelica"
" "St. Agnes"
" "Lux Benigna"
" "St. Cuthbert"
" "Sanctuary"
" "Almsgiving"
" "Gerontius"
Sir George John Elvey, "Diademata"
" "St. George's Windsor"
Alexander Ewing, "Ewing"
Sir Joseph Barnby, "O Paradise"
" "Lades Domini"
" "Merrial"
" "St. Andrew"
" "St. Anselm"
" "Perfect Love"
" "Requiem"
" "St. Chrysostom"
Edward J. Hopkins, "Ellerton"
" "Temple"
William Henry Monk, "Eventide"
" "Hursley"
(Arranged from Peter Ritter)
Sir Arthur Sullivan, "St. Gertrude"
" "Resurrex it"
" "Angel Voices"
" "The Homeland"
" "Heaven is my home"
John Reading, "Adeste Fideles"

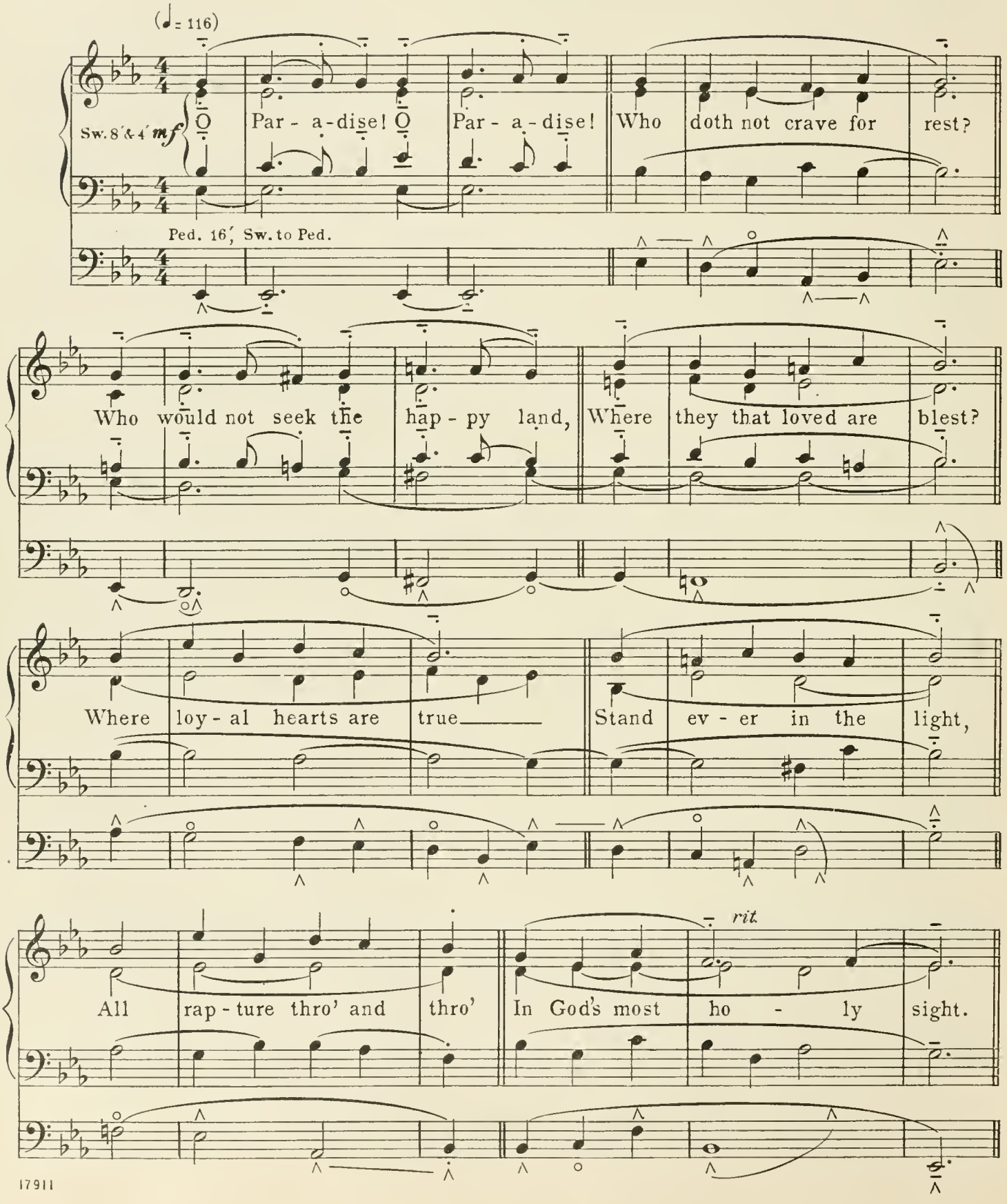
In playing the following tune, "Nicaea" by J. B. Dykes, note the difference of touch; marcato, staccato and tenuto, but do not exaggerate the shortening of either the marcato or staccato touches, the main object being to acquire clearness and distinctness of enunciation.

NICAEA

J. B. DYKES
1823 - 1876

(♩ = 54)
Sw. 8′&4′ mp
Ho - ly, ho - ly, ho - ly, Lord God Al - migh - ty!
Ped. 16′ p Sw. to Ped.
Ear - ly in the morn - ing our song shall rise to Thee;
Ho - ly, ho - ly, ho - ly, mer - ci - ful and migh - ty,
rit.
God in three per - sons, bless - ed Trin - i - ty!

The same thing is true in playing "O Paradise" by Joseph Barnby, one of the most beautiful of all hymn-tunes.

O PARADISE

JOSEPH BARNBY

(♩= 116)
Sw. 8′ & 4′ mf
O Par - a - dise! O Par - a - dise! Who doth not crave for rest?
Ped. 16′, Sw. to Ped.
Who would not seek the hap - py land, Where they that loved are blest?
Where loy - al hearts are true Stand ev - er in the light,
rit.
All rap - ture thro' and thro' In God's most ho - ly sight.

Lesson Nº 88

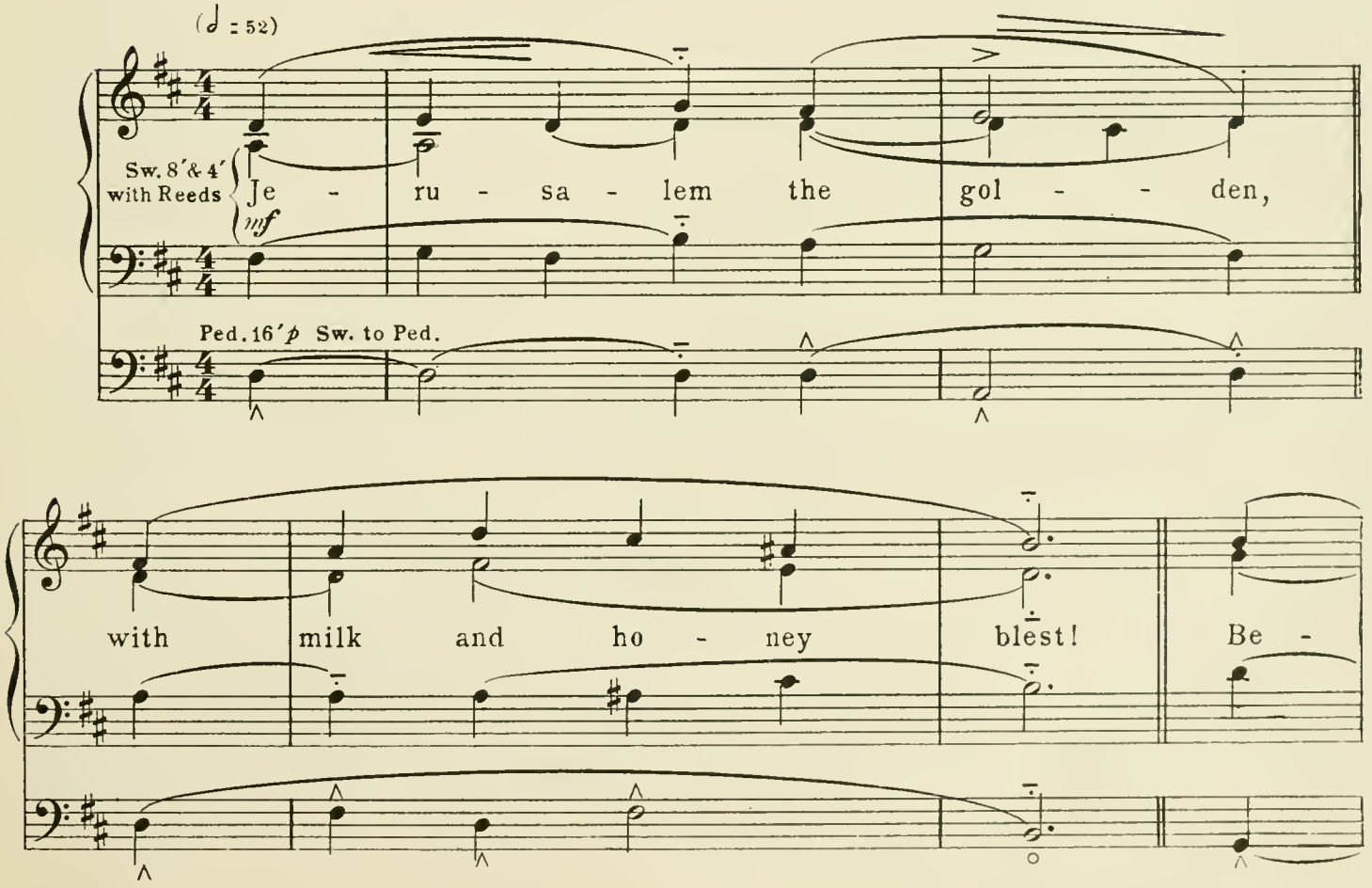
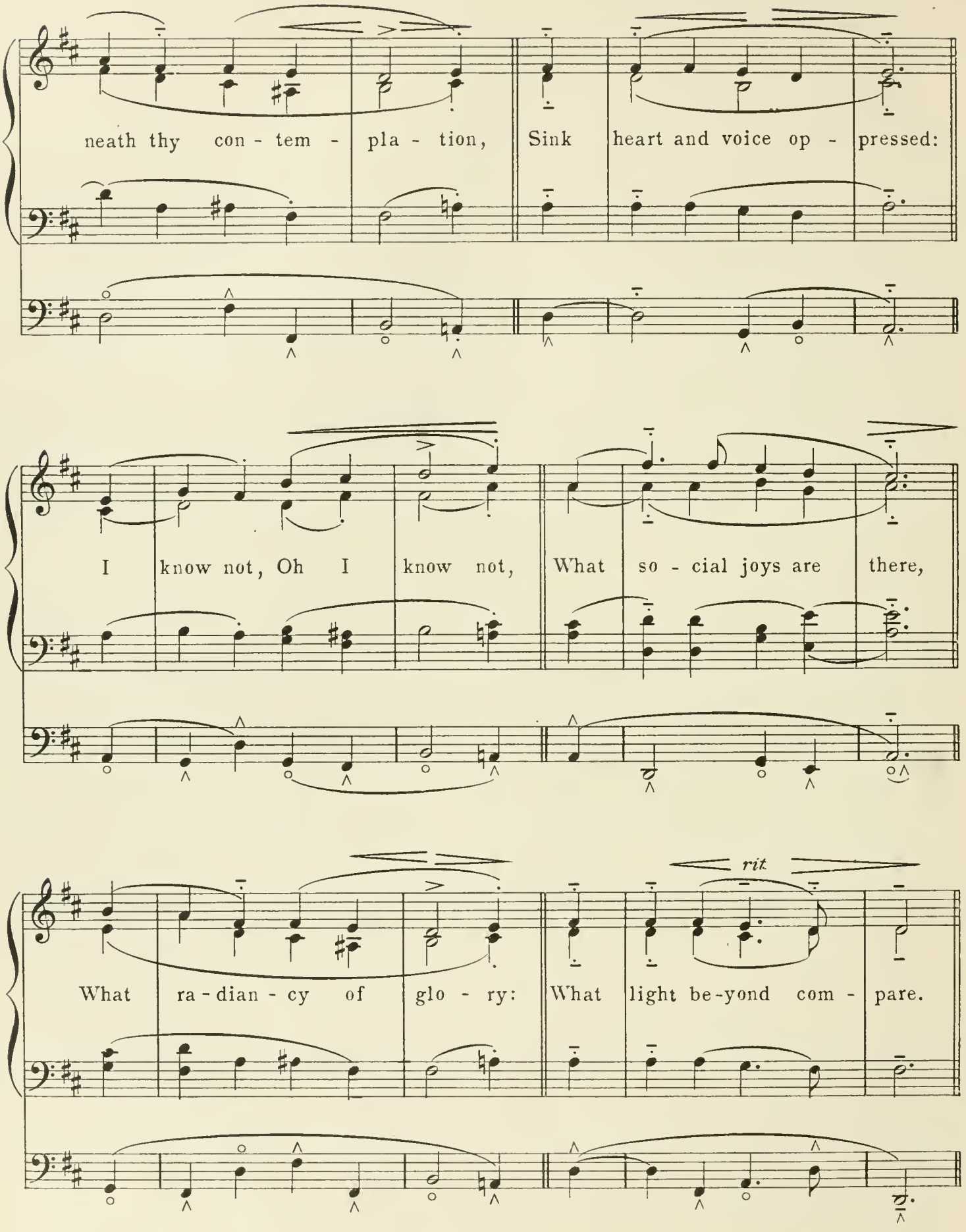
Hymn-tune Playing (Concluded)

Observe in the following tune, "Ewing," the uniformity of phrases throughout:

1. "Jerusalem the golden."
2. "With milk and honey blest!"
3. "Beneath thy contemplation,"
4. "Sink heart and voice oppressed," etc.

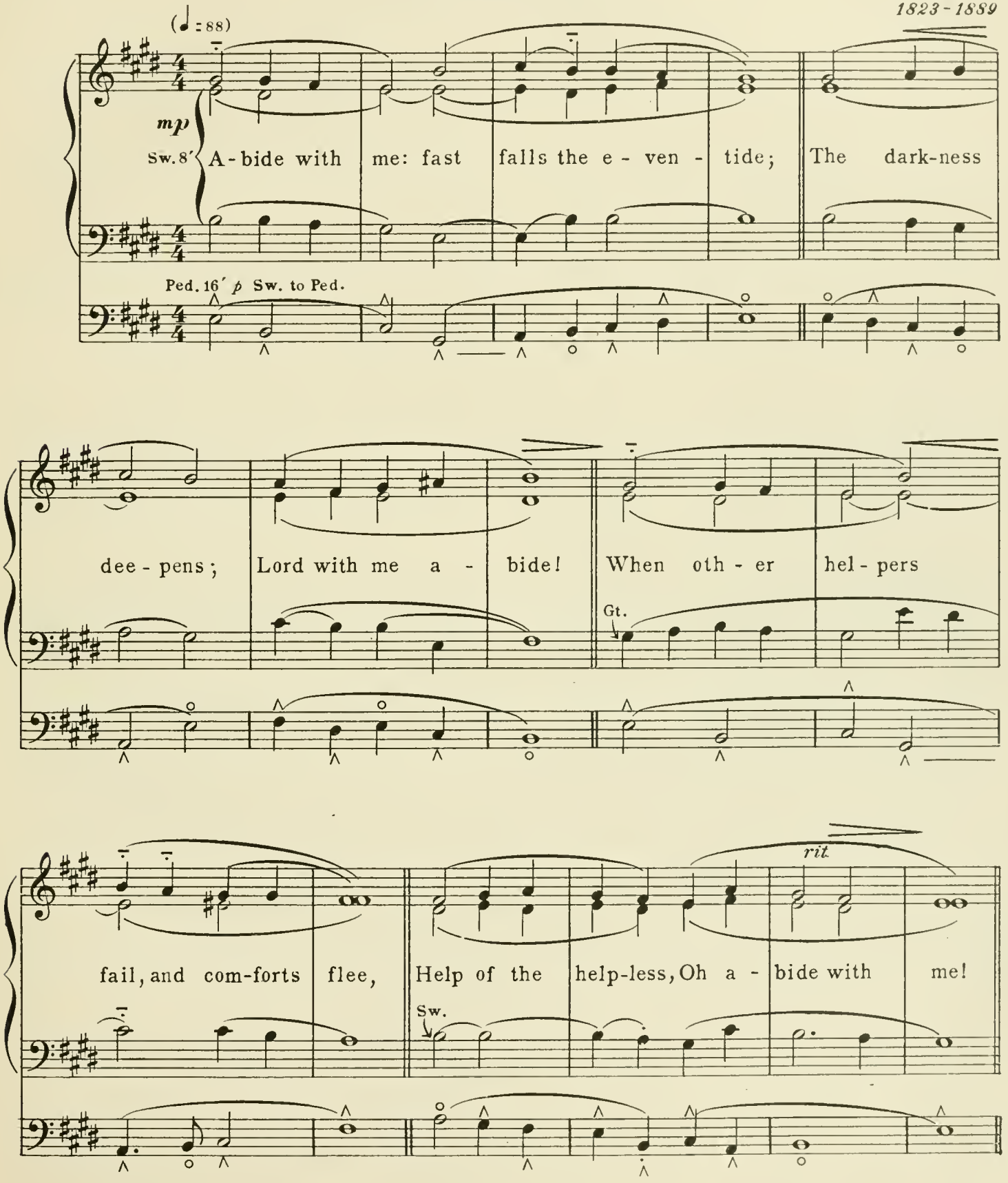
Each phrase however should be separated only slightly, in order that the smooth and flowing character of the hymn-tune may be perfectly preserved, and if played with expression, the Swell-pedal should be used with great discretion and skill, without disturbing the true legato style of the pedal part.

EWING

A. EWING
1830-1895

neath thy con - tem - pla - tion, Sink heart and voice op - pressed:
I know not, Oh I know not, What so - cial joys are there,
What ra - dian - cy of glo - ry: What light be-yond com - pare.
rit.

"Eventide" is a devout and prayerful hymn-tune, and should be played in a very quiet, smooth and sustained manner, with soft flute and string tone stops of eight feet pitch, upon the Swell organ, supported by one soft sixteen foot stop in the Pedal organ (preferably the Bourdon), to which the Swell manual should be coupled.

EVENTIDE

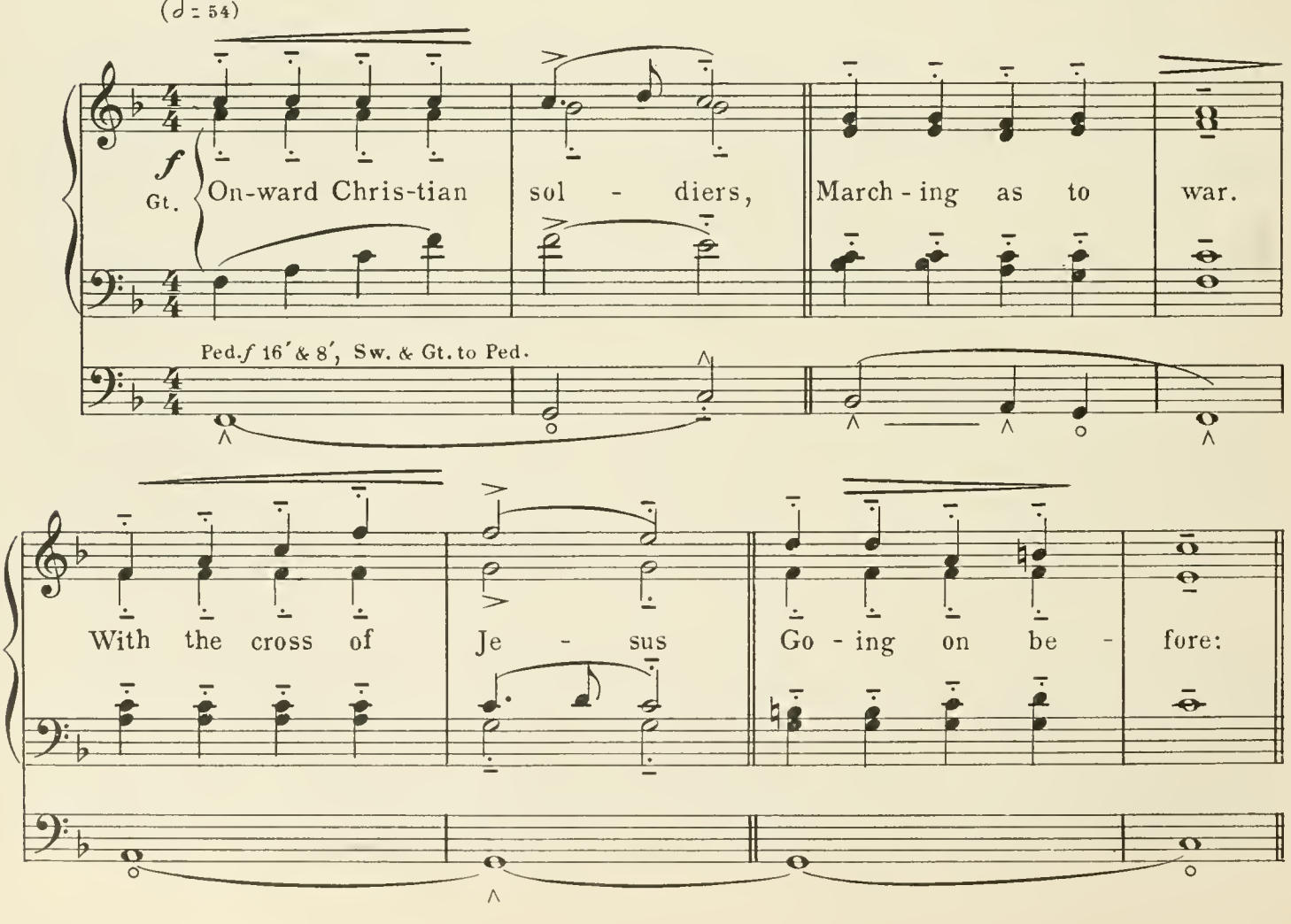
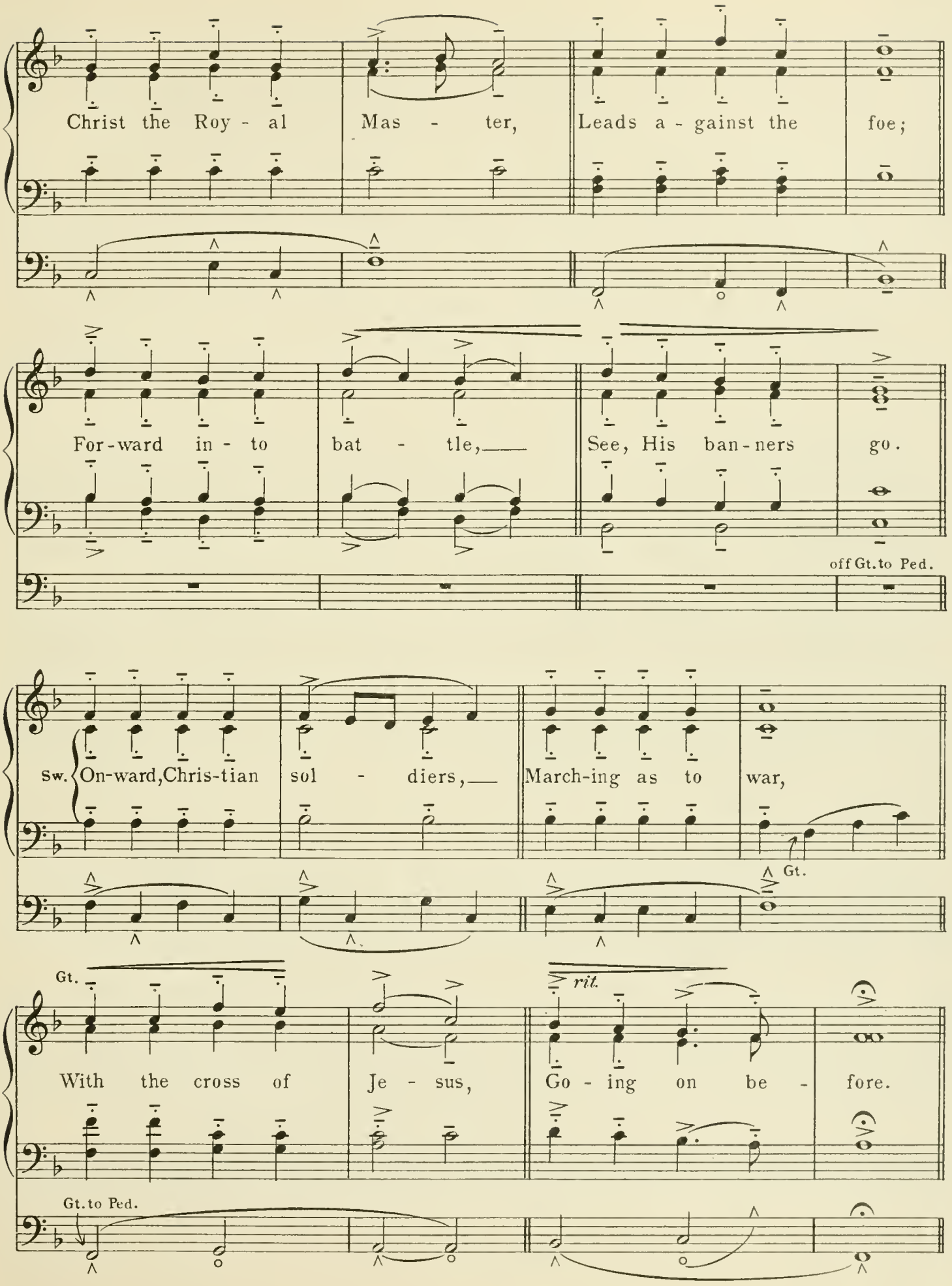
W. H. MONK
1823-1889

(♩ = 88)
mp
Sw. 8′
A-bide with me: fast falls the e-ven-tide; The dark-ness
Ped. 16′ p Sw. to Ped.
dee-pens; Lord with me a-bide! When oth-er hel-pers
Gt.
fail, and com-forts flee, Help of the help-less, Oh a-bide with me!
rit.
Sw.

On account of the martial character of the following hymn-tune; "St. Gertrude," the repetitions of the syllables should be marked very clearly and distinctly by the manuals, the pedal part being sustained however in a legato and dignified manner. Although written in $\frac{4}{4}$ time, the best effect is obtained in double time (alla breve), with a strong accent and stress upon the first beat in each measure.

Do not separate the phrases indicated by the double bars, but play in absolutely strict time, with the exception of the two closing measures, where a positive ritard may be made.

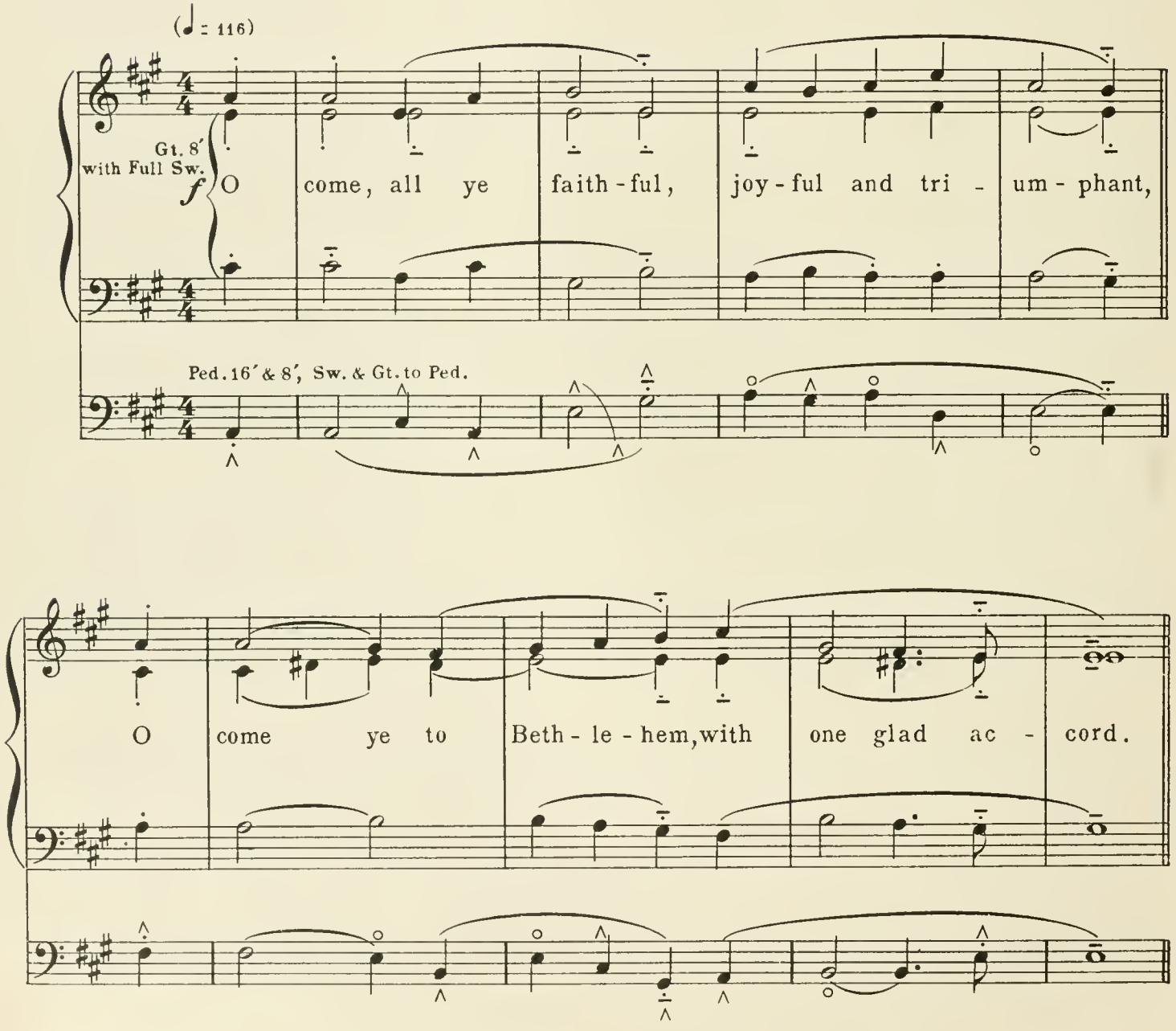
ST. GERTRUDE

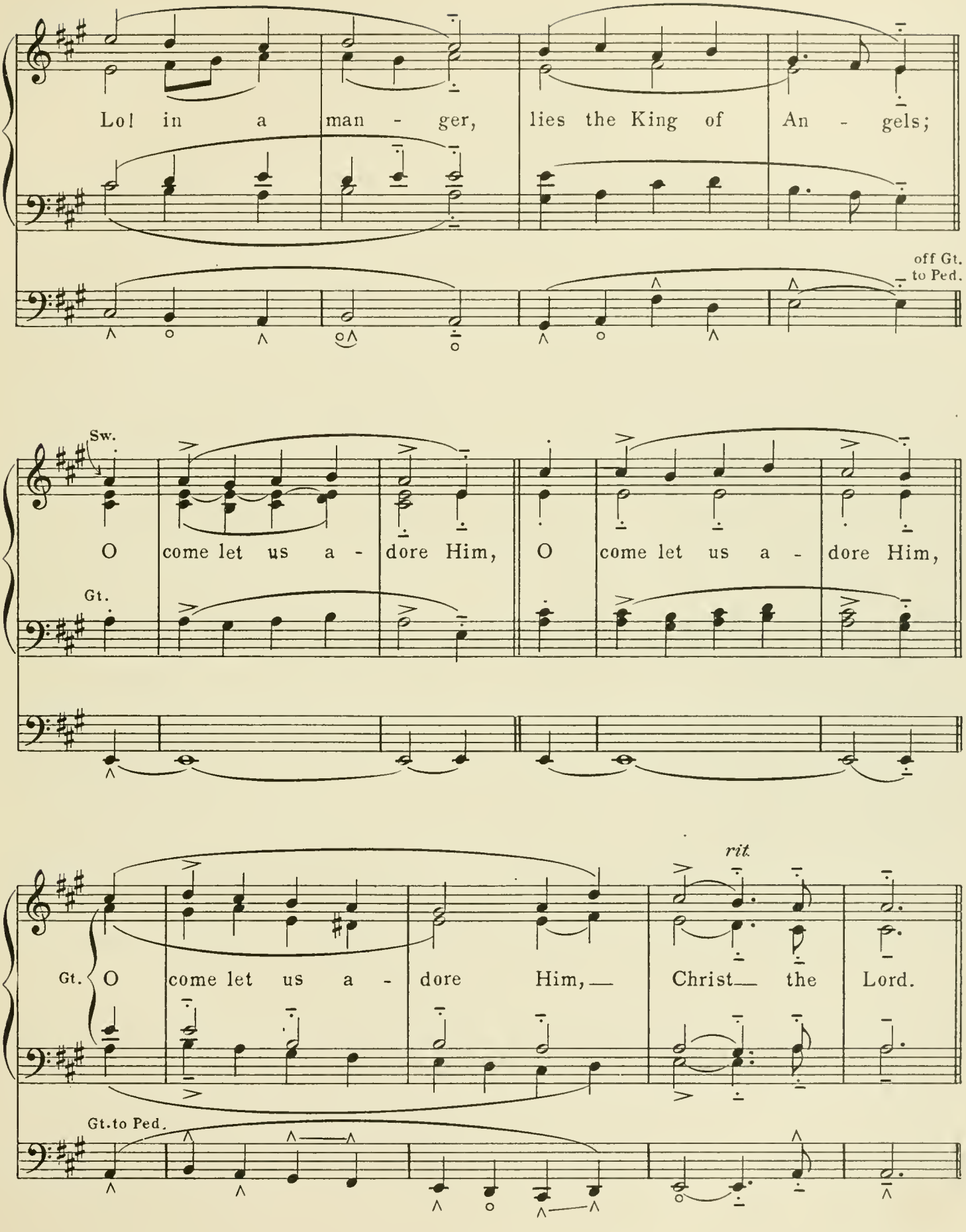
Prepare { Sw. Full
Gt. 8′ & 4′, Sw. to Gt.
Ped. 16′ & 8′, Sw. & Gt. to Ped.

ARTHUR SULLIVAN
1842 - 1900

Christ the Roy - al Mas - ter, Leads a - gainst the foe;
For-ward in - to bat - tle, See, His ban-ners go.
off Gt. to Ped.
Sw.
On-ward, Chris-tian sol - diers, March-ing as to war,
Gt.
Gt.
With the cross of Je - sus, Go - ing on be - fore.
rit.
Gt. to Ped.

"Adeste Fideles," commonly known as the "Portuguese Hymn," is generally attributed to John Reading, an English organist who was born in Winchester, England, early in the 17th century, and died there in 1692.

ADESTE FIDELES

J. READING

(♩ = 116)
Gt. 8′
with Full Sw.
f
O come, all ye faith-ful, joy-ful and tri - um-phant,
Ped. 16′ & 8′, Sw. & Gt. to Ped.
O come ye to Beth-le-hem, with one glad ac - cord.


Lo! in a man - ger, lies the King of An - gels;
off Gt. to Ped.
Sw.
O come let us a - dore Him, O come let us a - dore Him,
Gt.
rit.
Gt. O come let us a - dore Him, Christ the Lord.
Gt.to Ped.

Lesson Nº 89

Interludes

The average interlude inserted between the verses of a hymn in a religious service, is an abomination to the Lord. This custom may have been designed either for the purpose of furnishing the choir, or congregation, an opportunity to take a long breath, or a desire on the part of the organist to "show off." In any event there should really be no necessity for playing an interlude after every verse, and the less frequently it is introduced, so much the better. There was a time when organists considered it the proper thing to play an interlude between every other verse of the hymn, but even this habit has become almost obsolete, and few organists to-day indulge in this opportunity for exhibiting their skill, or egotism.

If for any reason the organist *must* "play a little piece" between the verses, he should either be prepared to a certain extent, to extemporize in accordence with the laws of correct musical construction, or else confine himself strictly to repeating a strain of the tune which has just been sung.

In the first case a knowledge of the fundamental laws of harmony and correct chord progressions is required, even by those who are gifted with musical invention.

The words of the succeeding verse of the hymn should always determine the style or character of the interlude to be played, and in length the interlude should not exceed eight measures. It stands to reason that the tonality of the hymn-tune must always be preserved, and that the interlude shall not modulate into remote keys. If the tune happens to be in minor, the interlude should at least end with a minor,and not a major chord,and vice versa.

It is also logical and sensible to extemporize in the same metre as that of the tune itself, and not to change from double to triple time, or in the opposite manner.

A melody played upon a solo-stop may be utilized in an interlude,if it is appropriate to the sentiment of the hymn, but all runs, trills, arpeggios or variations,are not only distracting, but woefully out of place in this connection.

The pupil should therefore avoid in playing everything of a frivolous and disturbing nature, and cultivate a feeling of devotion in keeping with the spirit of the sanctuary,and while extemporizing or playing even an interlude, he should endeaver to have in mind a definite idea of accomplishing something appropriate to the occassion,which shall be of some musical or aesthetic value.

If he can aid in depicting a correct religious mood,so much the better.

There is nothing more offensive in a church service than the playing of long, meaningless, and rapid interludes, excepting perhaps a vulgar mutilation of the hymn-tunes themselves.We have seen that the source of an interlude may be derived from the sentiment of the words to be found in the succeeding verse of the hymn,but it may also be constructed upon some motive or characteristic

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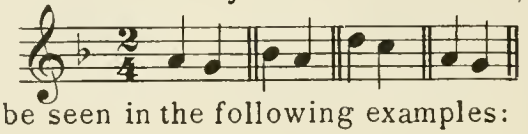
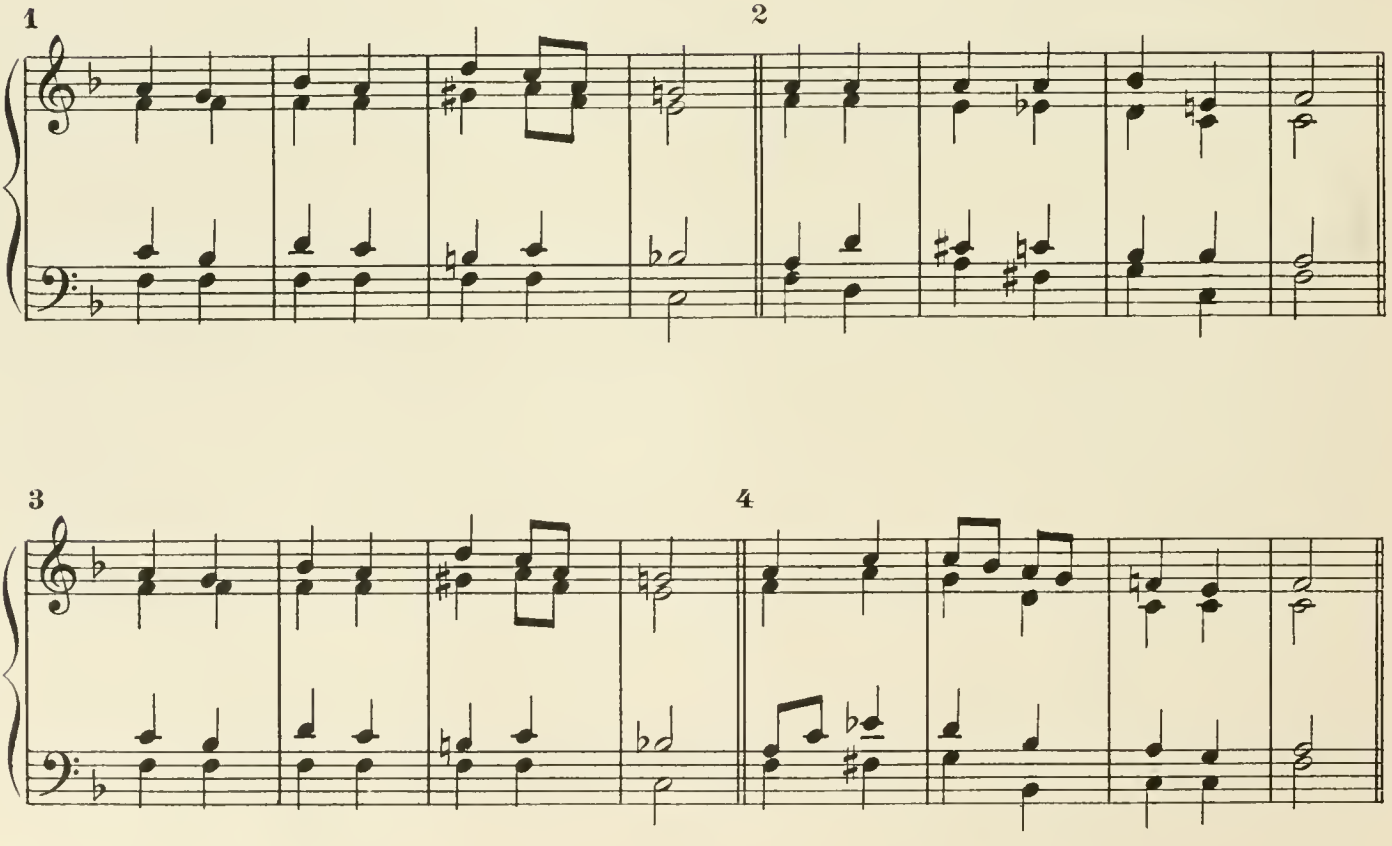
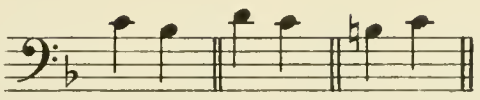
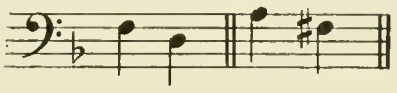
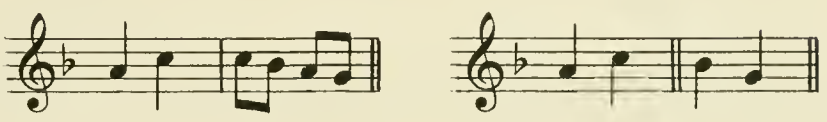
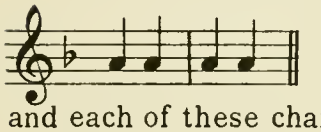
interval of the tune itself, which method is termed "a thematic treatment."

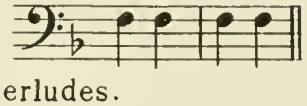
In the limited scope of an interlude however, the development of a theme is naturally very much restricted, and it should be worked out only in an imitative or sketchy manner. Nevertheless the student will find a most interesting and valuable source of material, in the utilizing of such characteristic motives, or germs of thought, as are to be found in nearly every hymn-tune. For instance; the familiar tune, "Seymour," which by the way, is of a theme by C.M. von Weber, and is constructed mainly upon the interval of a major or minor second, namely:  as will be seen in the following examples:

Further analysis will disclose the same intervals in the tenor part:

In the second and fourth sections of the hymn-tune, the interval of the minor third forms a characteristic feature, namely:



A peculiar analogy of the repeated notes in the soprano part of the second section:



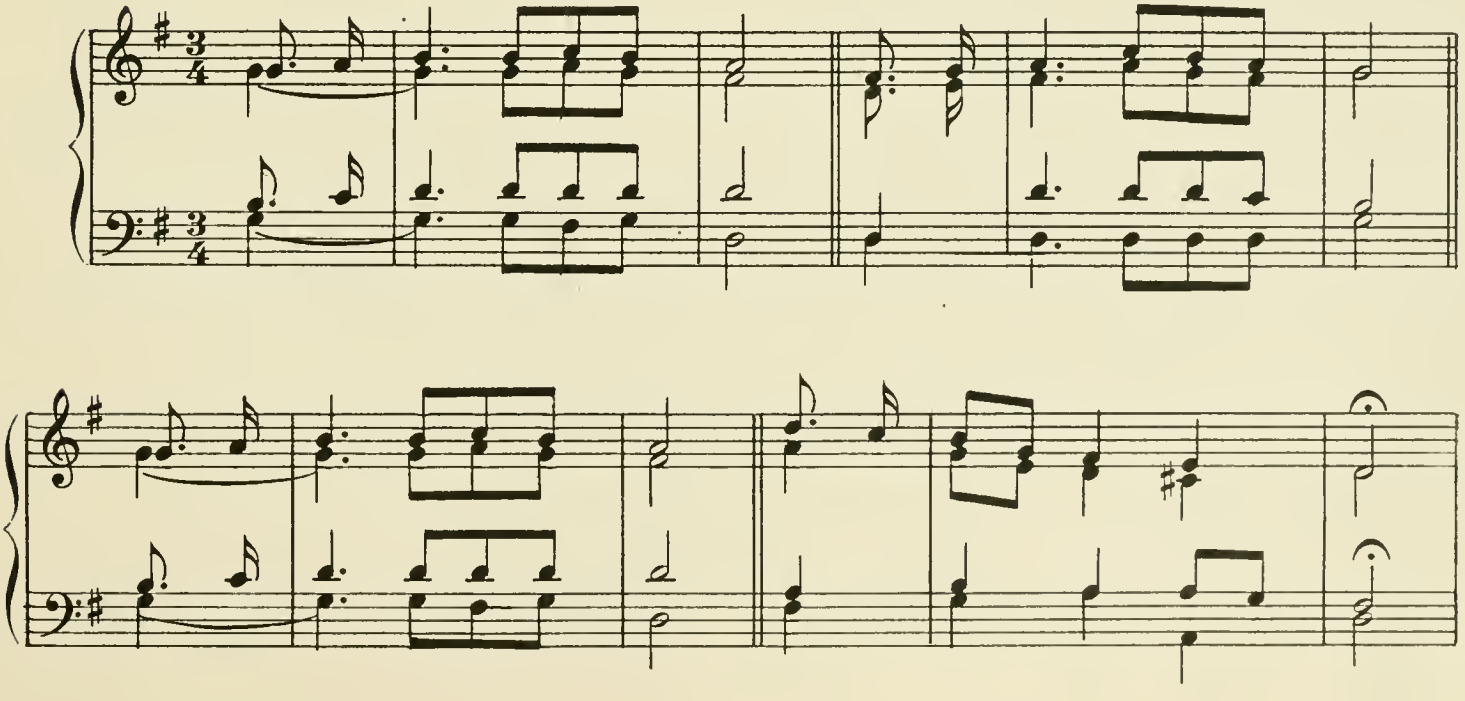
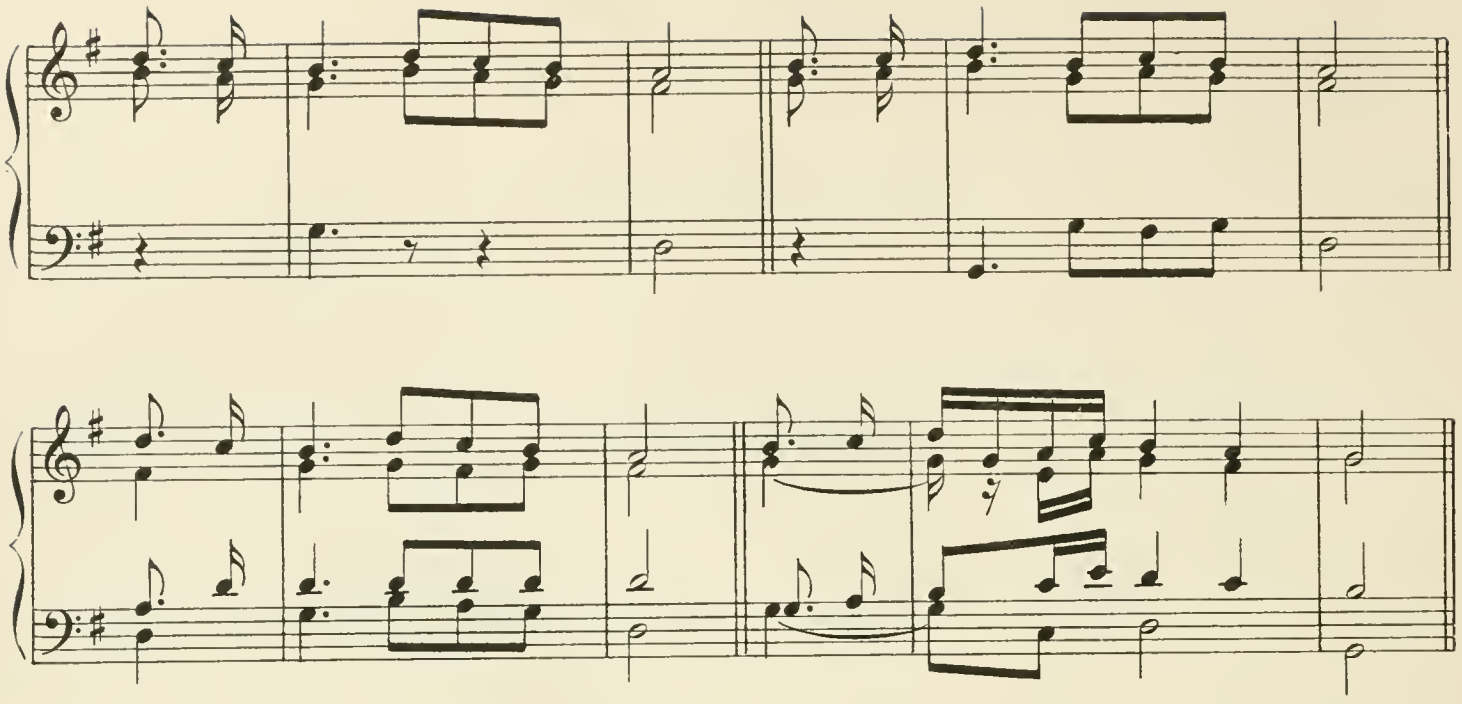
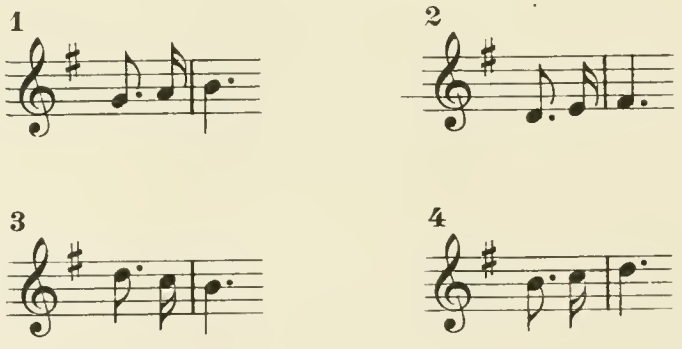
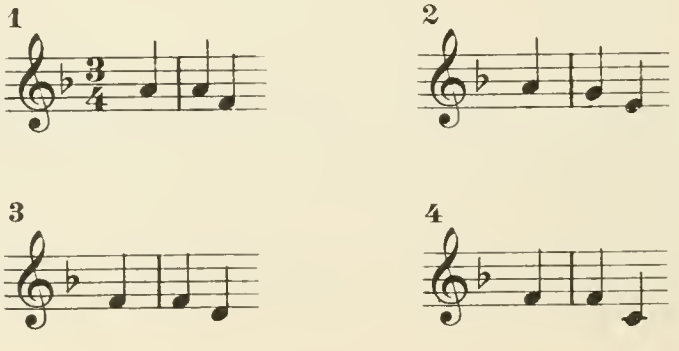
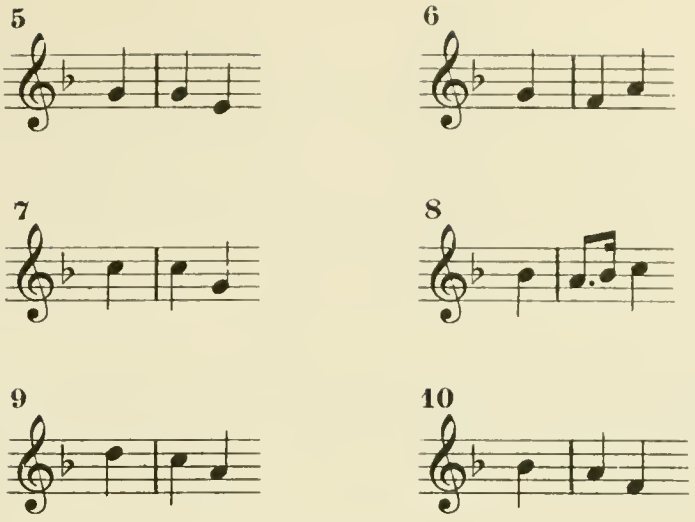
is found in the bass part of the first and third sections:



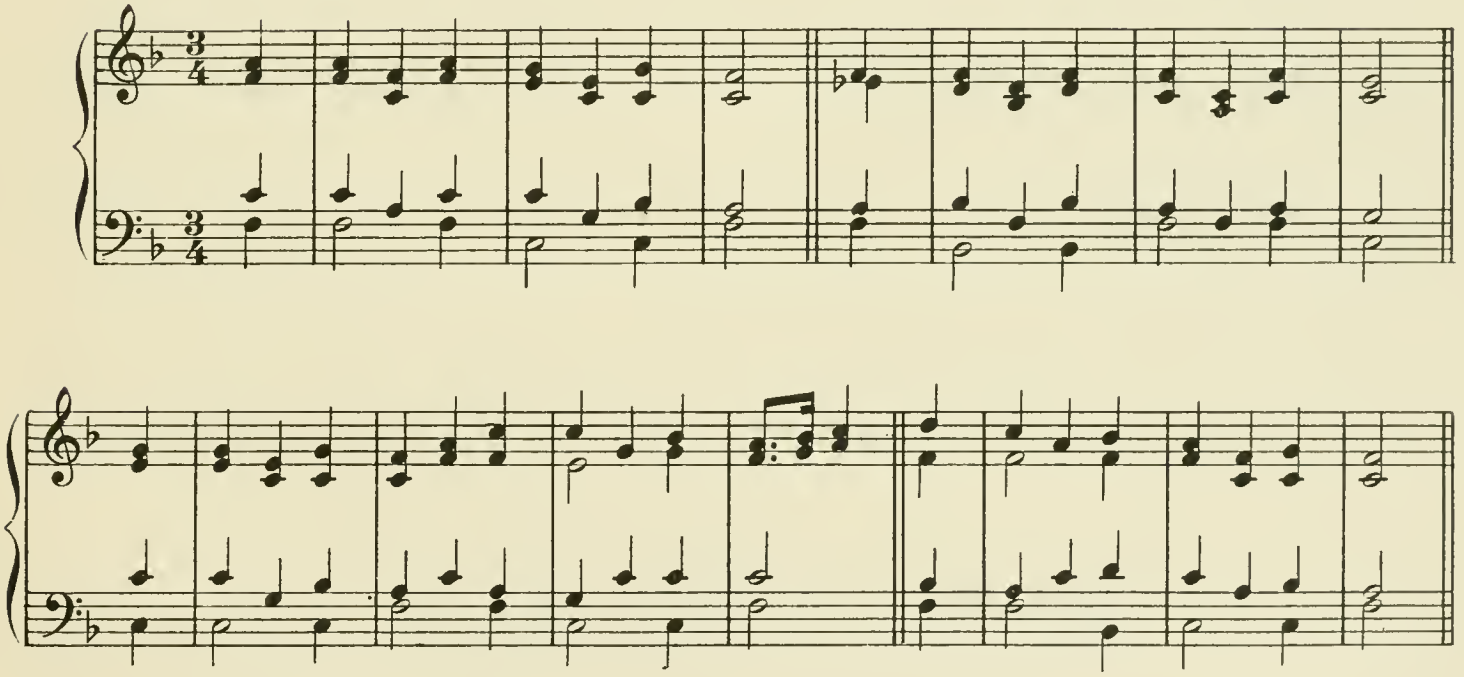
and each of these characteristic motives may be utilized in the playing of interludes.

Take for instance the familiar hymn-tune "Sabbath" by Lowell Mason:

SABBATH

LOWELL MASON

The principle motives of course are as follows:

The tune "Dennis," which is an adaptation of a theme by H. G. Nageli, is made up almost entirely from the following short motives:

as will be seen by comparing them with the tune itself, as follows:

DENNIS

Arr. from H. G. NAGELI

It is therefore recommended that the student select several familiar hymn-tunes, and write out the characteristic motives to be found in each of them.

Lesson Nº 90

Canon in F, *GUSTAV MERKEL*

Edited by Clarence Eddy

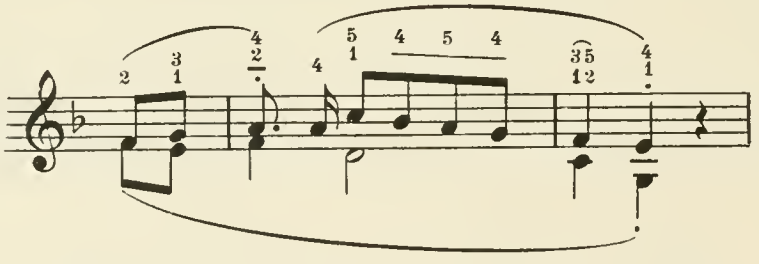
This remarkably fine Canon was originally written in F sharp, and is transposed a semi-tone lower for the sake of greater convenience in playing the pedal part, which requires equal smoothness and finish of phrasing as the manuals.

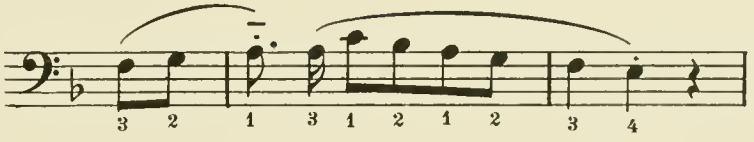
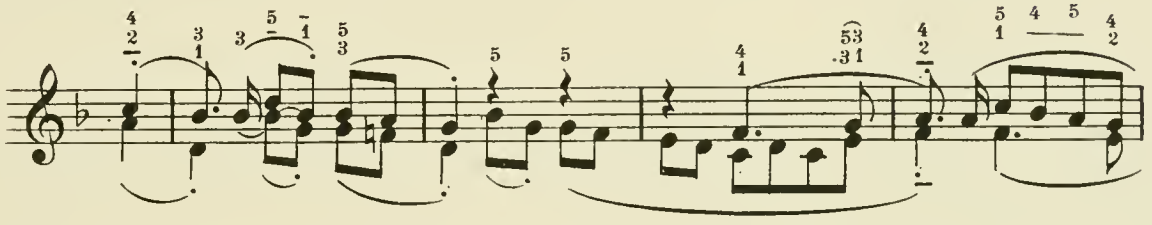
In order to acquire perfect independence between the hands and feet, it is recommended that the pedal part be practiced first alone, then with the left hand, and finally with both hands. It would be well to practice the right hand part also alone, for the sake of acquiring skill in fingering and phrasing.

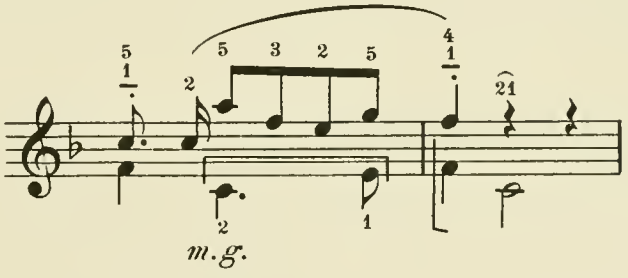
An occasional use of the Swell pedal will relieve a monotony which would otherwise result, but great care must be taken that the smoothness in the legato playing of the pedal part is not thereby disturbed. A frequent use of the heels will add very much to the general smoothness and ease in playing the pedals, not only in this Canon, but in other similiar selections, and it is urged that the student carefully consider this phase of his organ playing.

In preparing this edition great pains have been taken not only with the fingering and pedalling throughout, but with the marking of every individual phrase.

Note for example the opening phrase in the leading soprano part.



which is broken at the repetition of the A natural, and each section is fingered in such a manner that it can be played absolutely legato. The answer in the tenor part is phrased and fingered with precisely the same care.

The second note of all phrases of two notes should be shortened about one half its length, and the final note of longer phrases somewhat less than that, for instance;

In the following measure, the left hand must assist the right hand in playing the alto part;



and the final note (F) of the soprano part, shortened sufficiently to enable the second finger of the right hand to take the half note C.

The movement should be perfectly steady throughout, at a metronome tempo of about 72 for the quarter notes, and a gradual ritard made during the last two measures only.

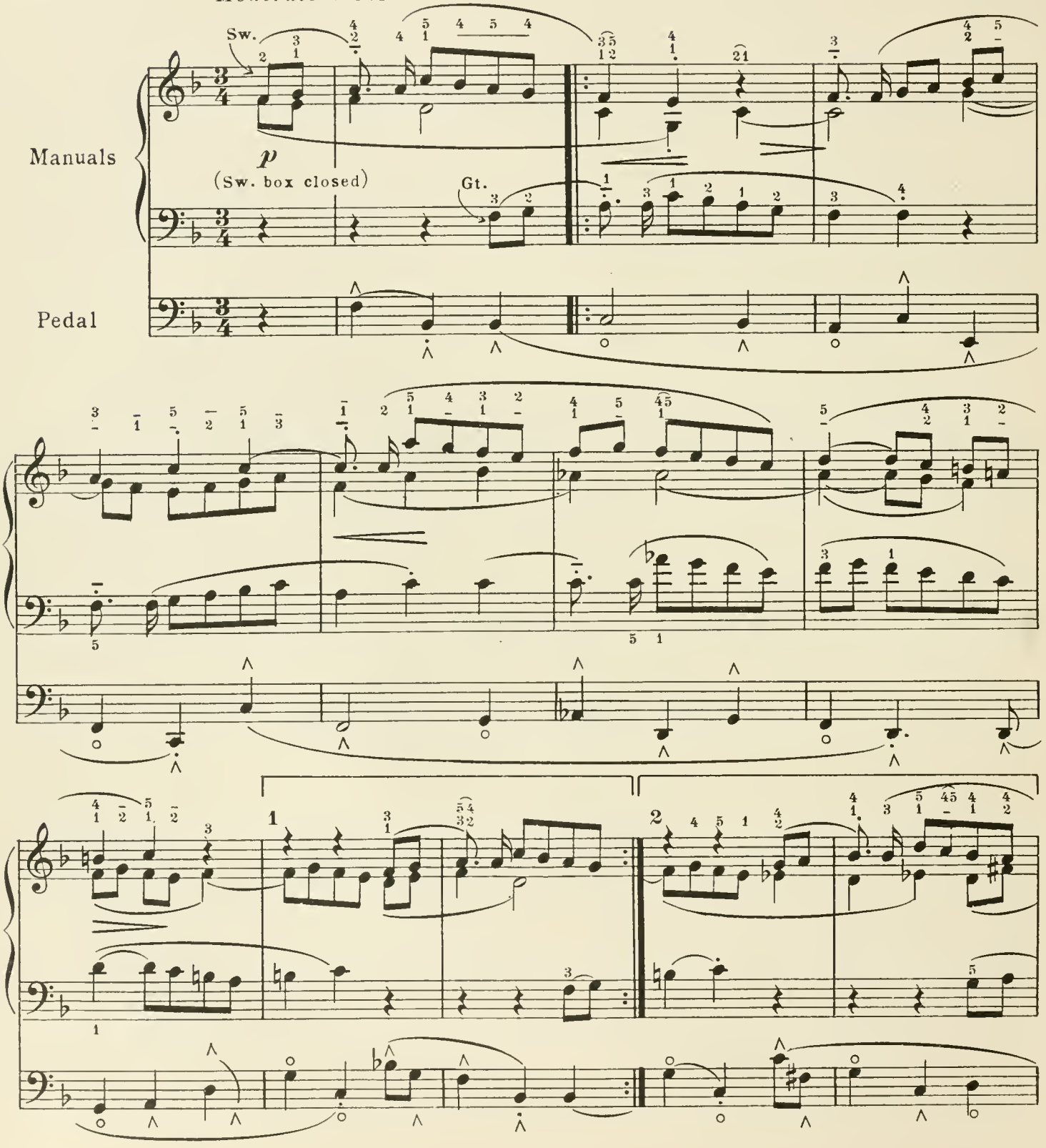
CANON IN F MAJOR

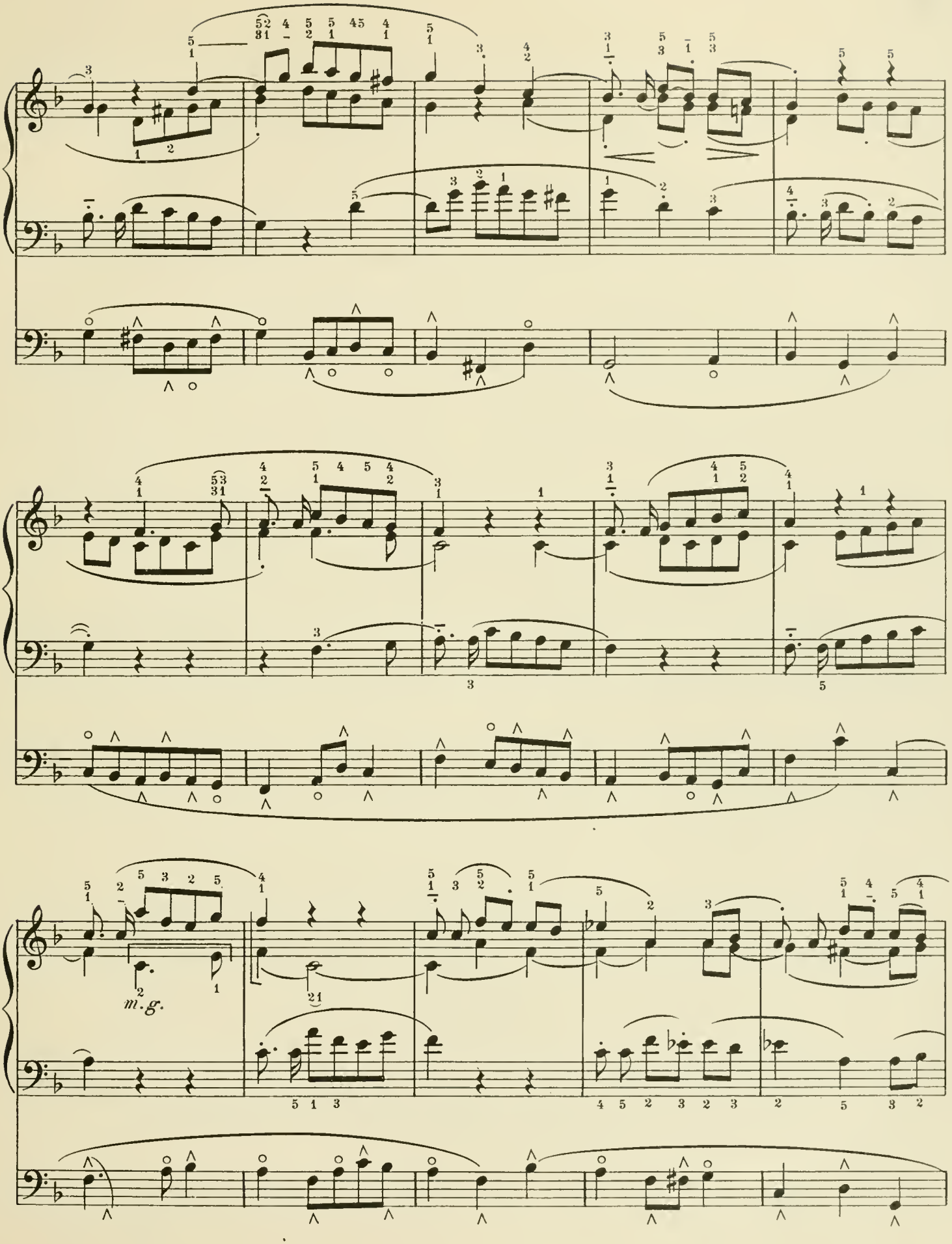
Opus 39, No 3

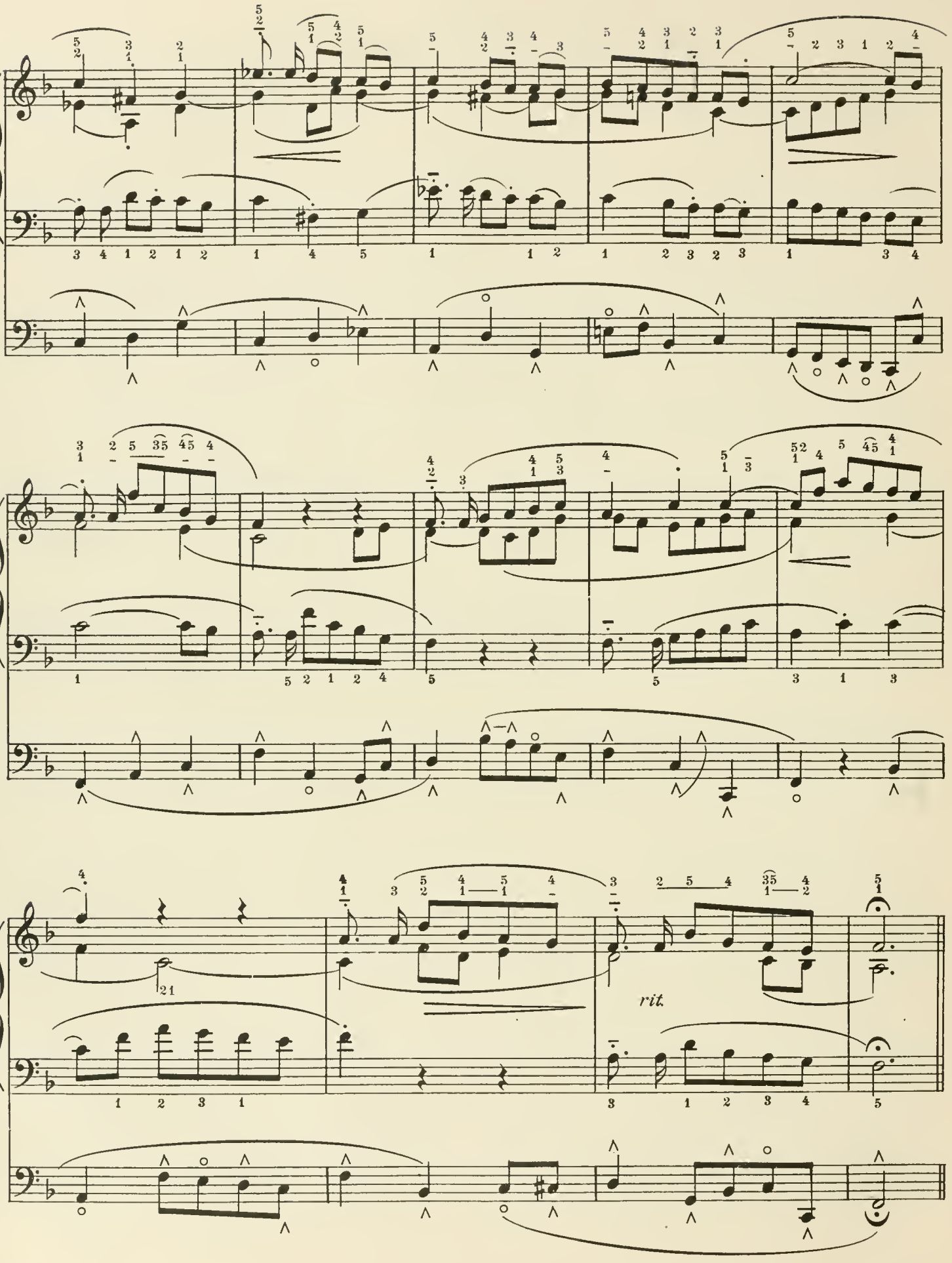
Prepare { Sw. 8′ & 4′ without reeds
Gt. Flute & Gamba 8′
Ped. Bourdon 16′, Sw. to Ped.

GUSTAV MERKEL
Edited by Clarence Eddy

Moderato (♩ = 72)




m.g.


rit.

Lesson Nº 91

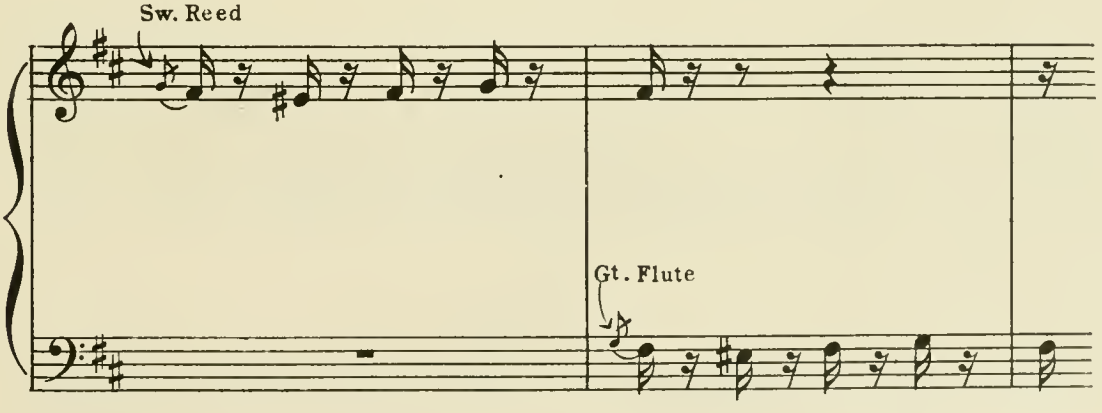
Canon in B Minor, *ROBERT SCHUMANN*

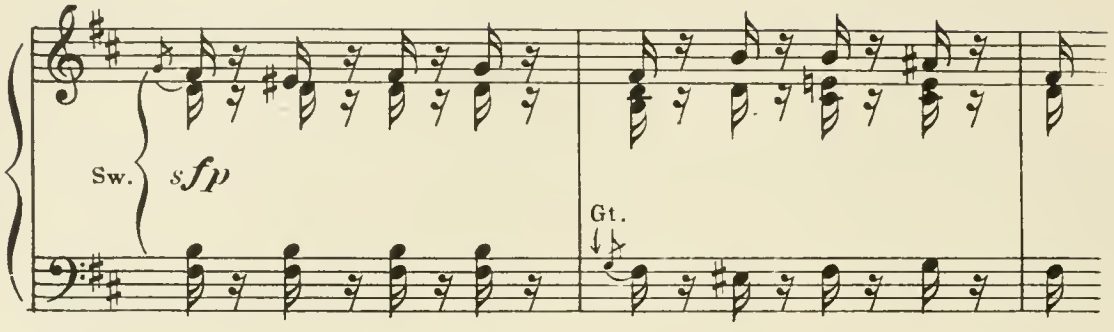
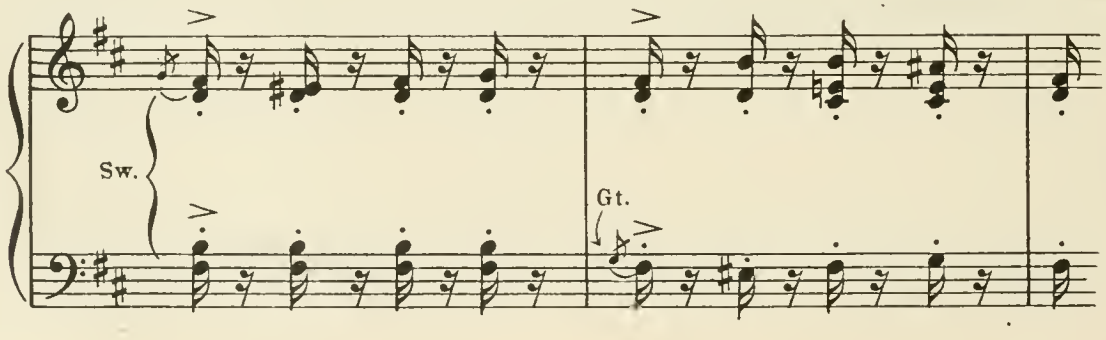
Edited by CLARENCE EDDY

This exquisite Canon was written for the Pedal-Piano, and published in a collection of Six Studies in canonic form for the Pedal-Piano.

Originally it offers therefore no tonal contrasts, and is merely a study in dynamics, the musical interest lying only in its scientific construction as a Canon between the soprano and tenor parts, but when transfered to the organ it is imbued with new life and musical charm, especially if the subject, or antecedent, and the answer, or consequent which follows, are well contrasted in their individual tonal qualities.

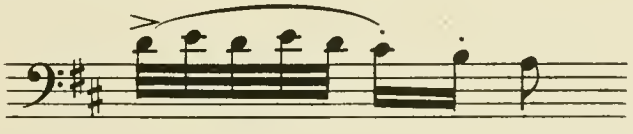
In the registration which we have selected, an extremely effective contrast will be noticed between the predominating reed tones of the Swell organ, and the bold flute tones of the Great organ, as follows:



It is understood of course, that the chords which support the theme, are merely added to supply the fundamental harmonies, viz:

In order to mark the entrance of certain phrases, Schumann placed a sforzando sign; (*sf*), and followed it immediately with a piano sign; (*p*). These signs we have left in the copy, and would suggest at those places which are marked by this sign; (*sfp*) that the player open and close the Swell-box suddenly, but only sufficiently however to intensify the accentuation. The appoggiaturas throughout, should be played very short and precede the notes of the chord, as follows:

A sharp accent should be placed upon the note, or chord, which immediately follows the grace note

Great care must be taken to preserve a uniform staccato touch upon the manuals and the pedals, and the best results are obtained when the hands and the feet are kept rather close to the keys, therefore, do not raise them too high! Promptness in attacking and releasing every note and chord, is a very important feature in the playing of this study, and it is urged that a bright, brisk tempo, be maintained; but without any feverish hurrying. A slight ritard may be made in measure 82, immediately preceeding the repetition of the first section, but there should be no ritard whatsoever at the end of the piece. For the sake of incisiveness, the trills in measures 58 and 59, should each begin with the given note, as follows:

Measure 58

Measure 59

CANON IN B MINOR

Prepare { Sw. Soft 8′ & 4′ with reed (Cornopean preferred)
Gt. Loud Flute 8′ (Doppel Floete) and soft String 8′
Ped. Bourdon 16′ & Dulciana, or Bell Gamba, 16′ and Fl. 8′

ROBERT SCHUMANN
Edited by Clarence Eddy

Not too fast (♩ = 96)

Manuals

Pedal

Sw.

Gt.

sfp

p

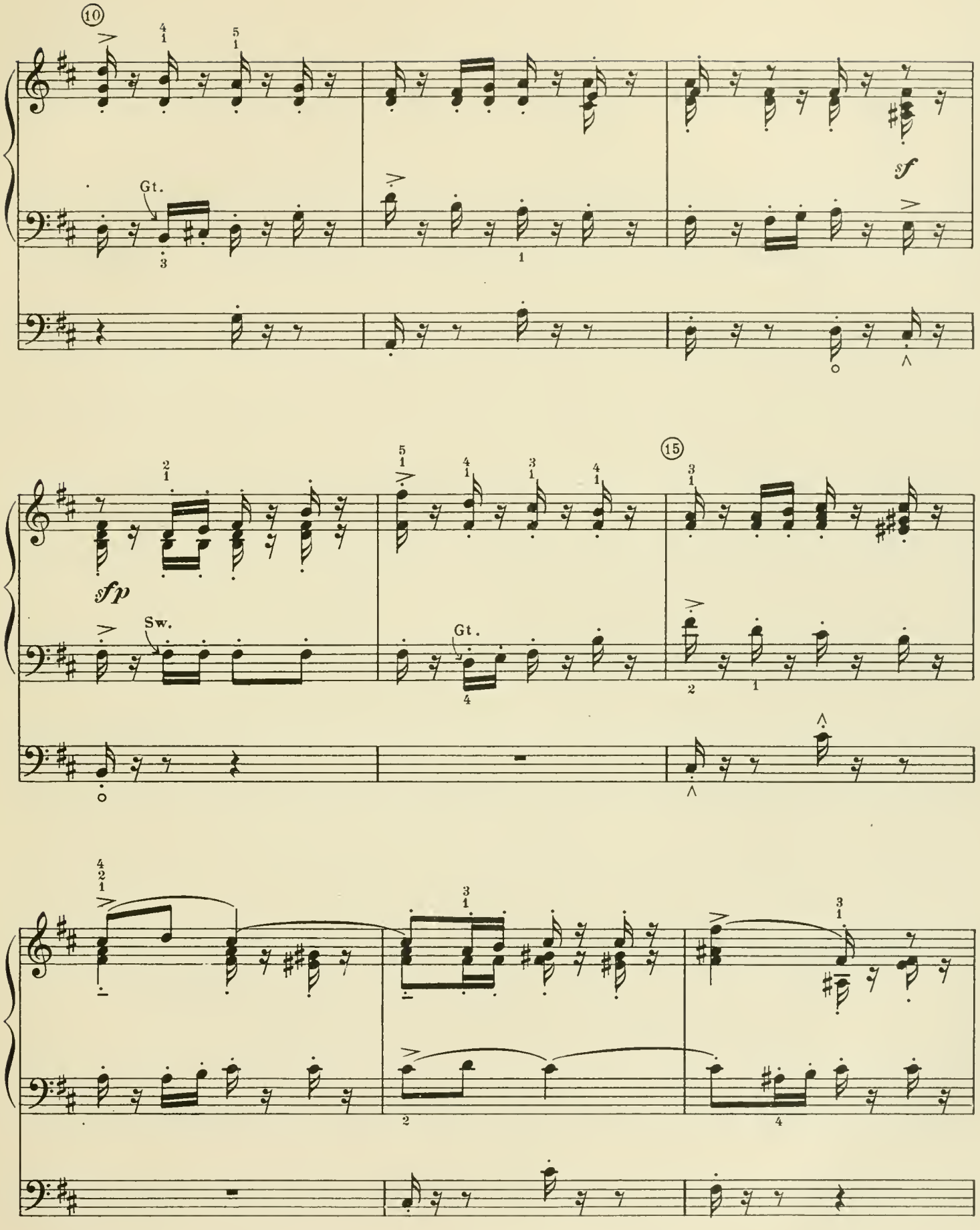
⑤

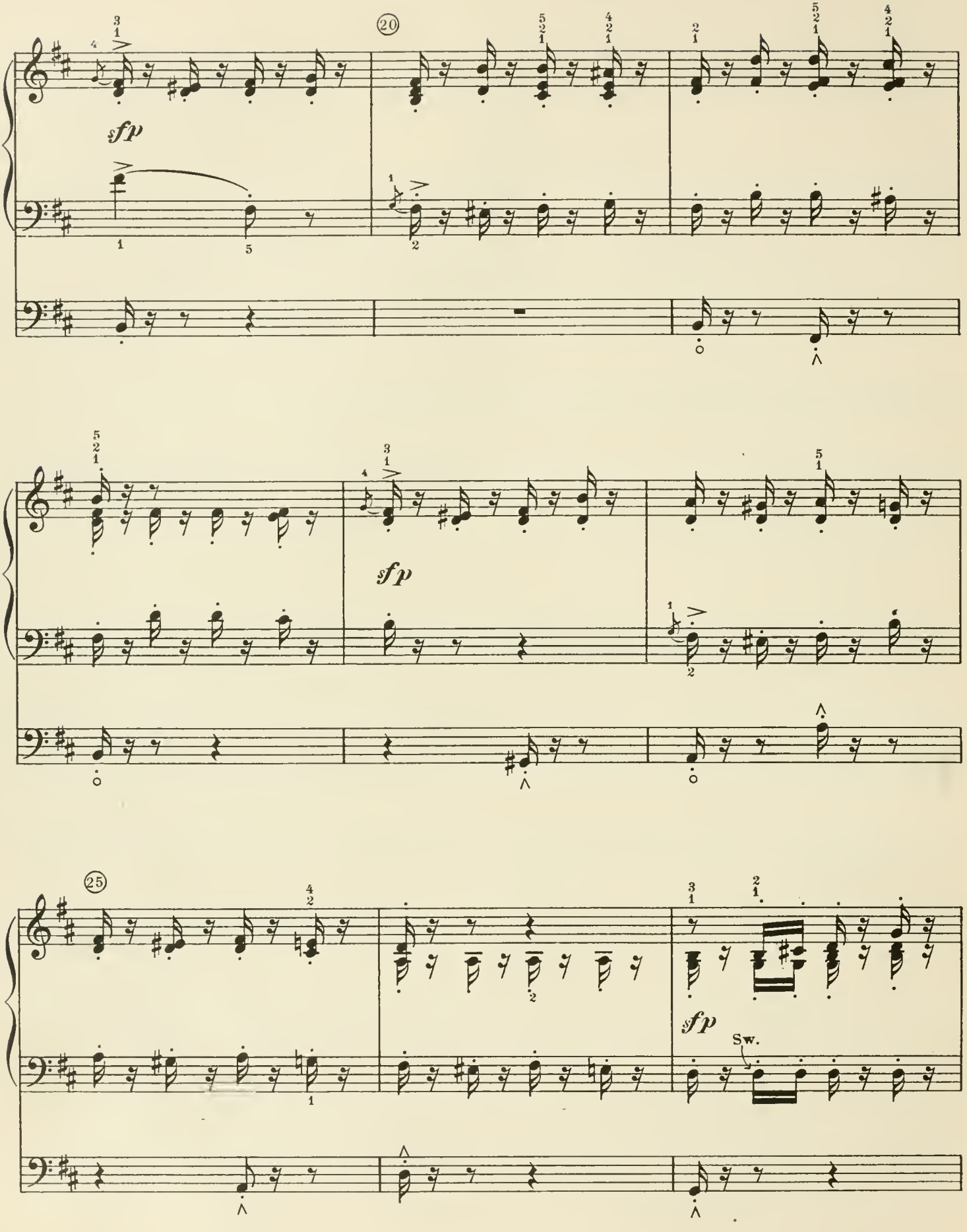
sfp

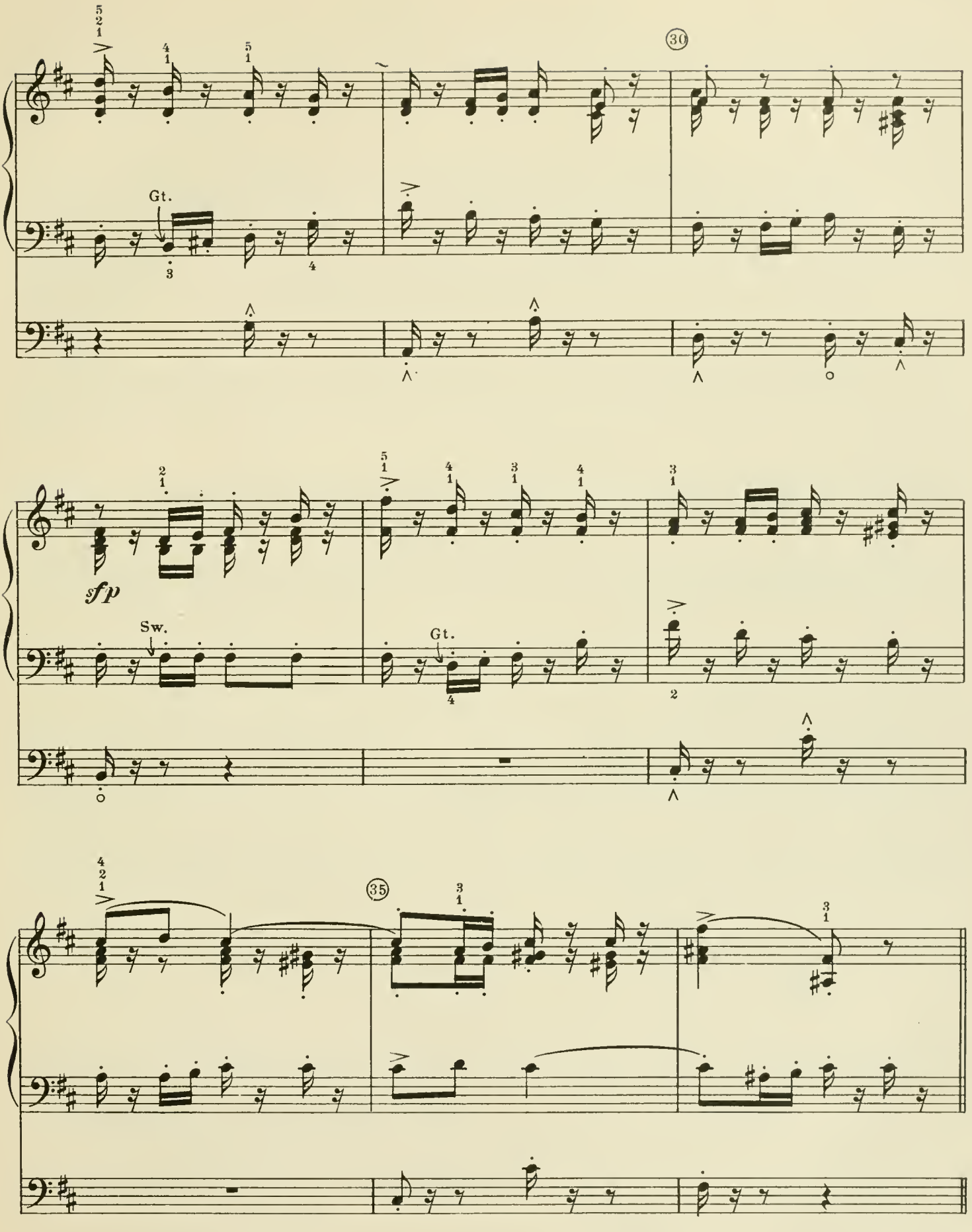
sfp

Sw.

f


10
Gt.
sf
15
sfp
Sw.
Gt.


20
sfp
sfp
25
sfp
Sw.


30
Gt.
sfp
Sw.
Gt.
35

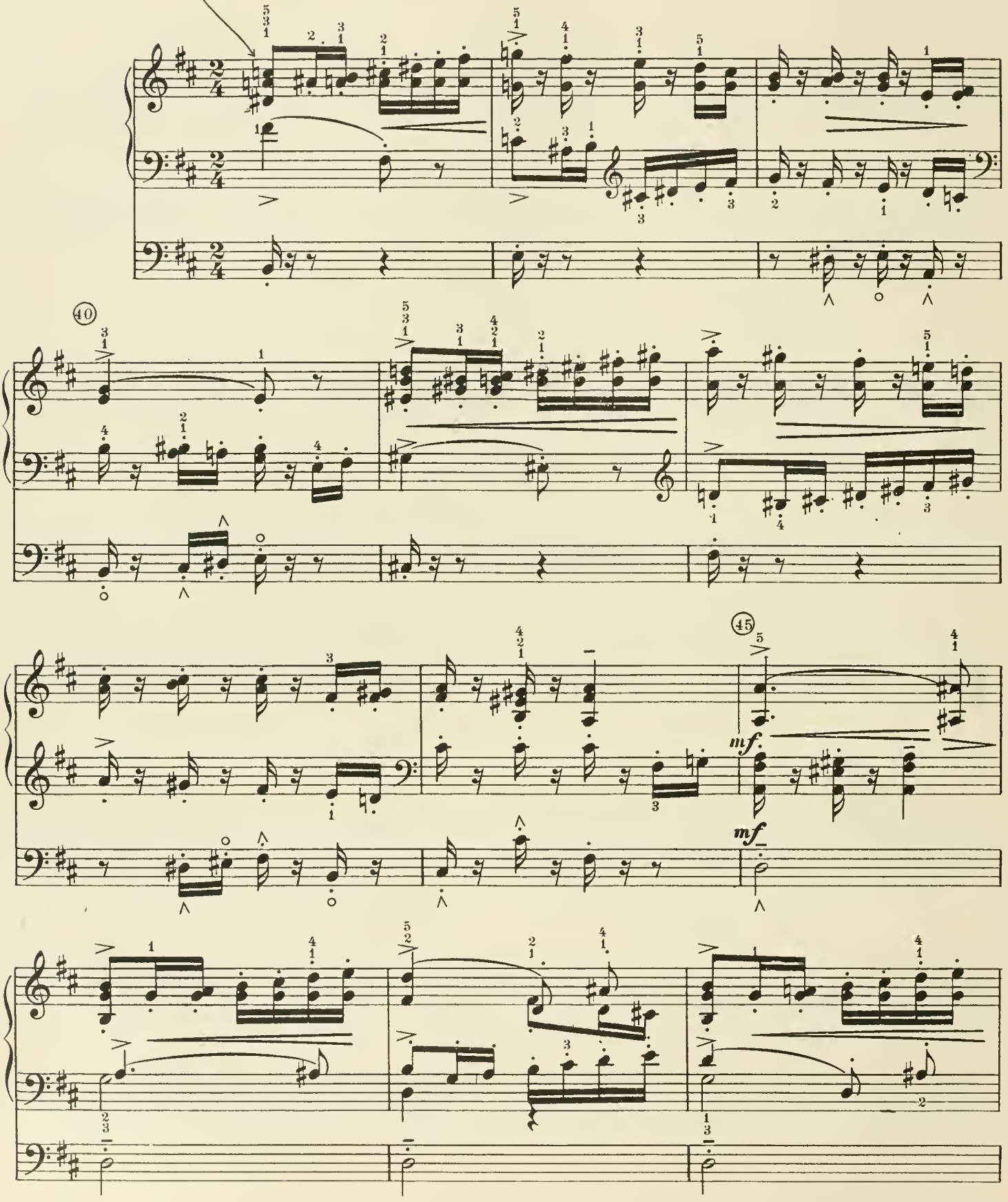
Lesson Nº 92

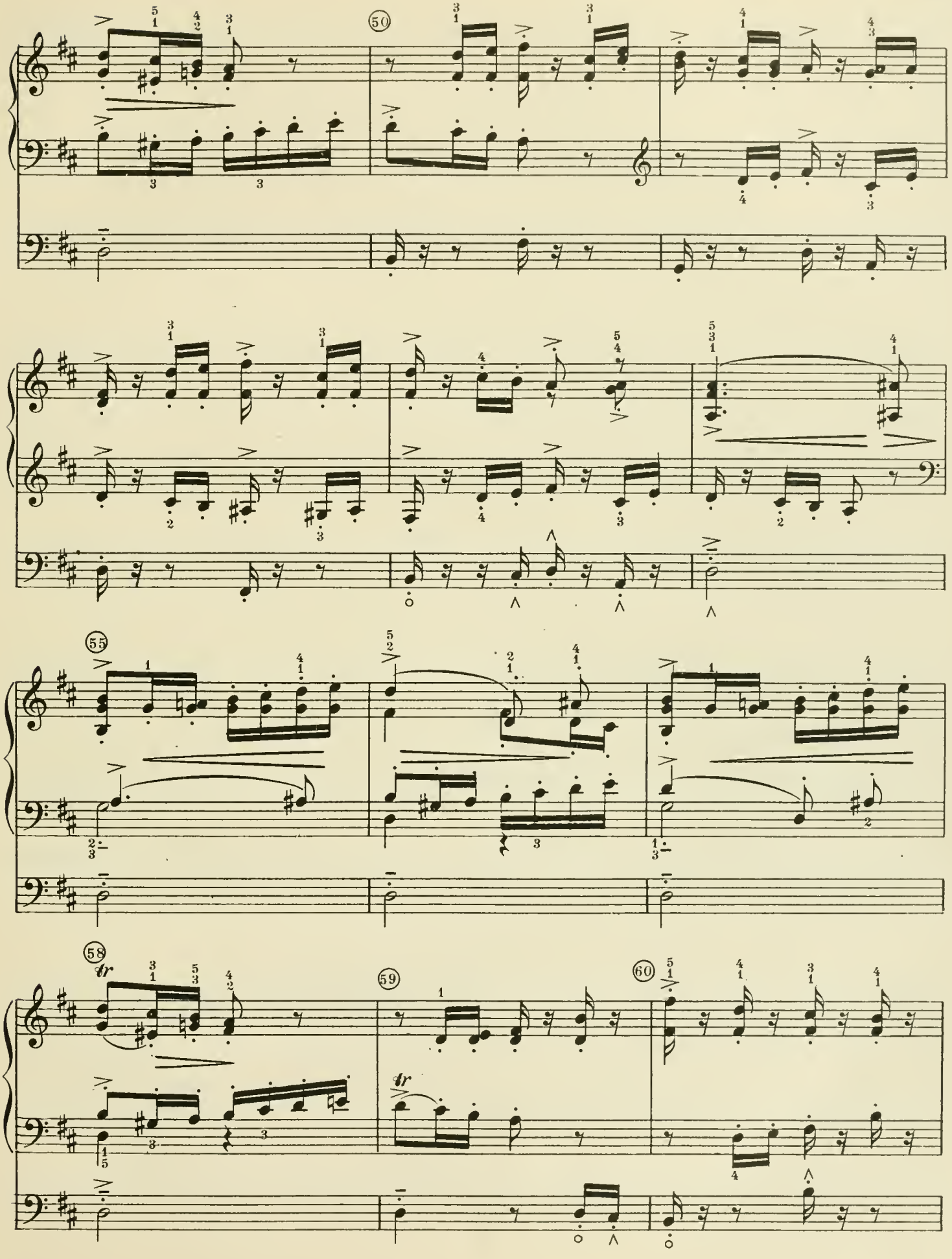
Canon in B minor, *ROBERT SCHUMANN*

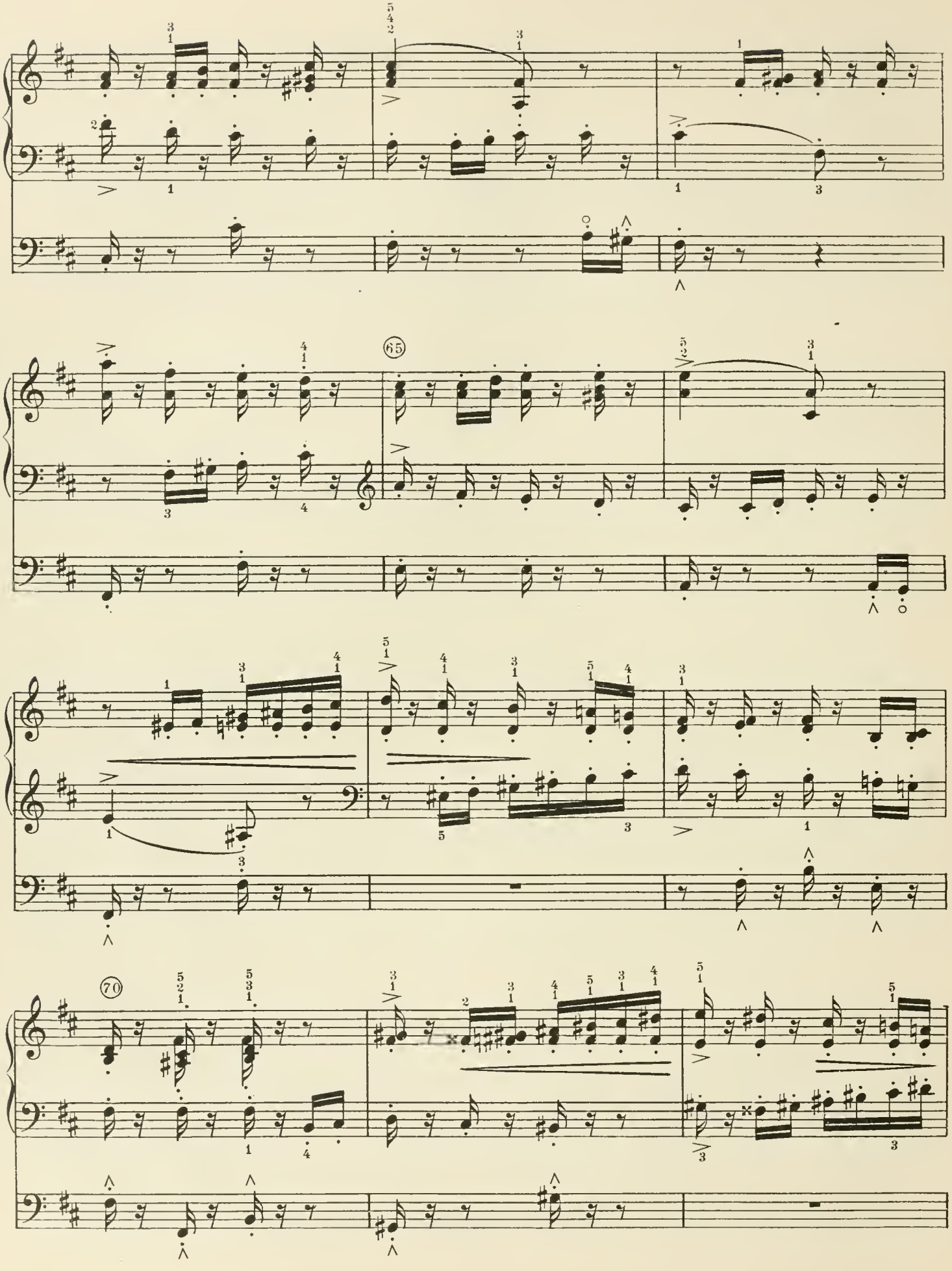
(Concluded)

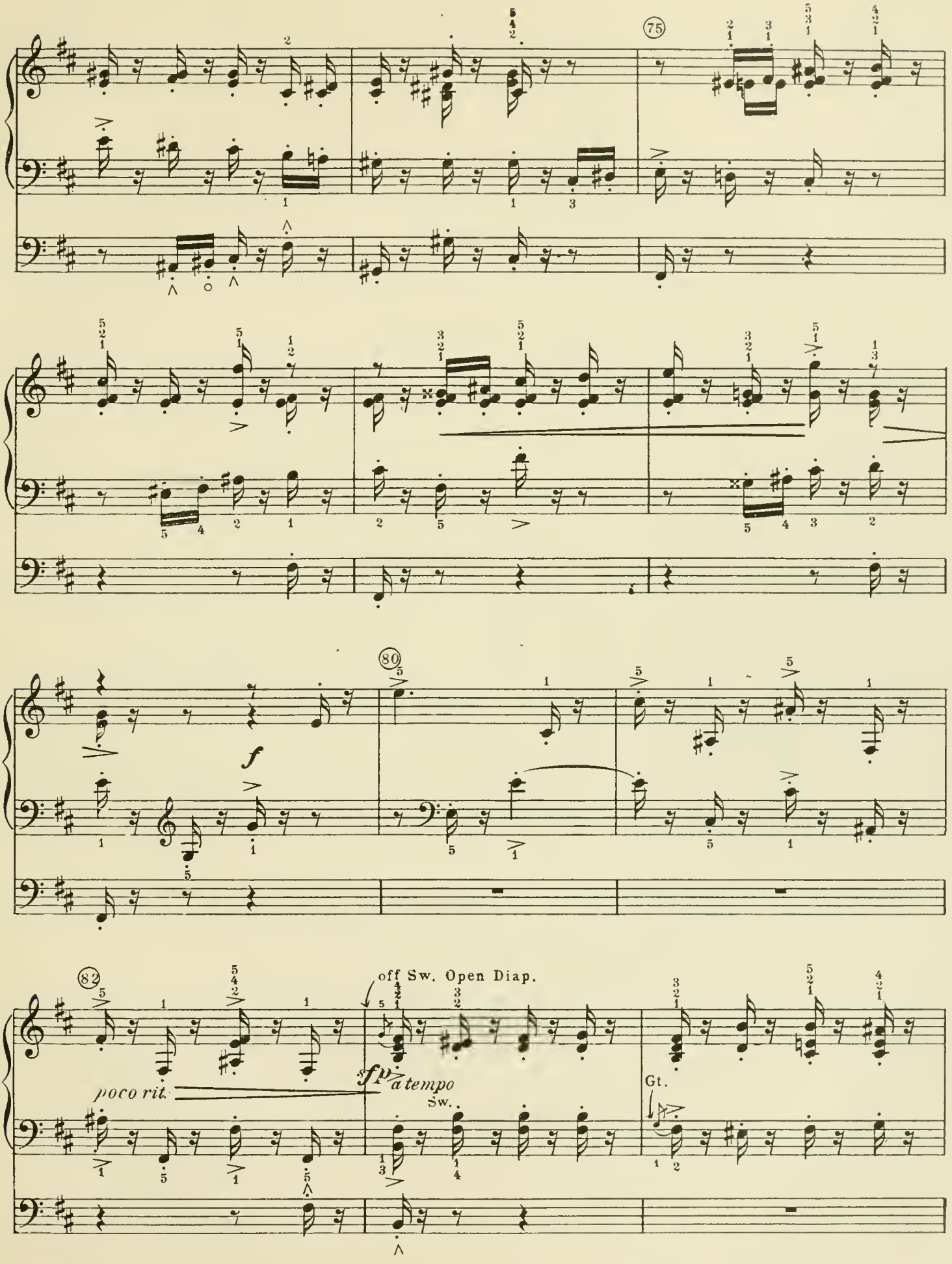
add Open Diap. 8′ to Sw.

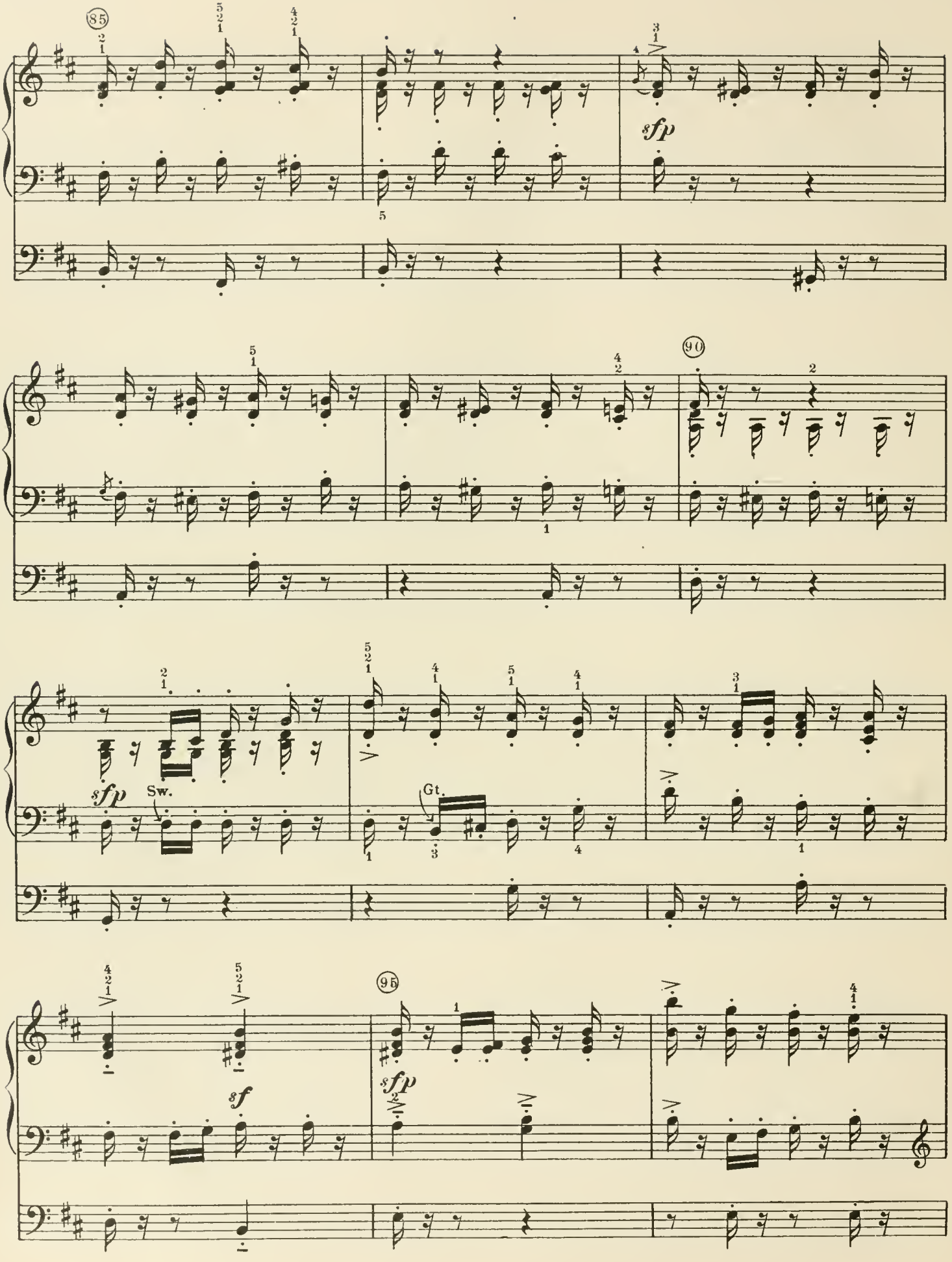
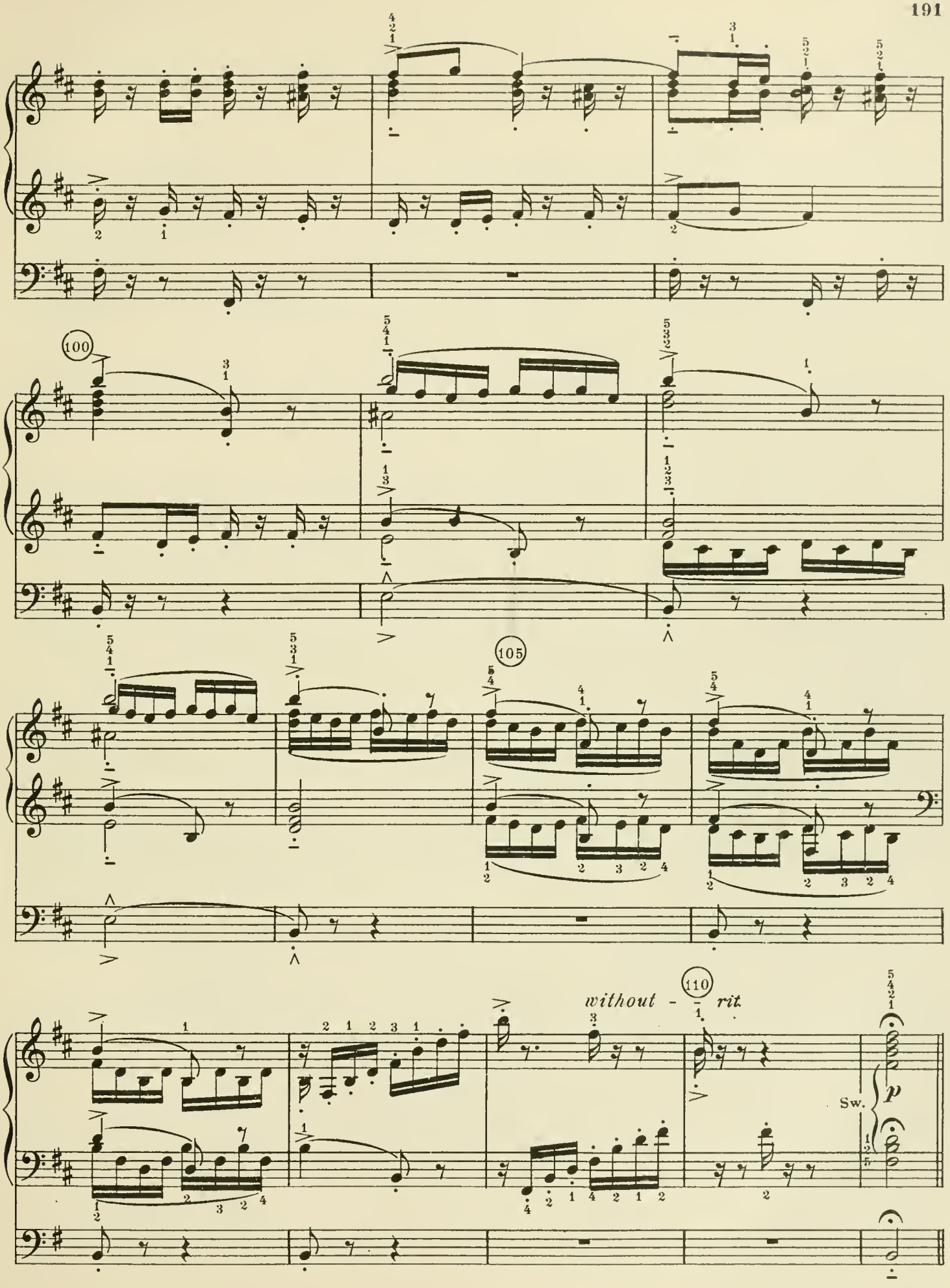
Edited by Clarence Eddy




50
55
58
tr
59
tr
60




75
80
82
f
off Sw. Open Diap.
poco rit.
sfp
a tempo
Sw.
Gt.


85
sfp
90
sfp
Sw.
Gt.
95
sfp
sf

100
105
110
without - rit.
Sw.
p

Lesson Nº 93

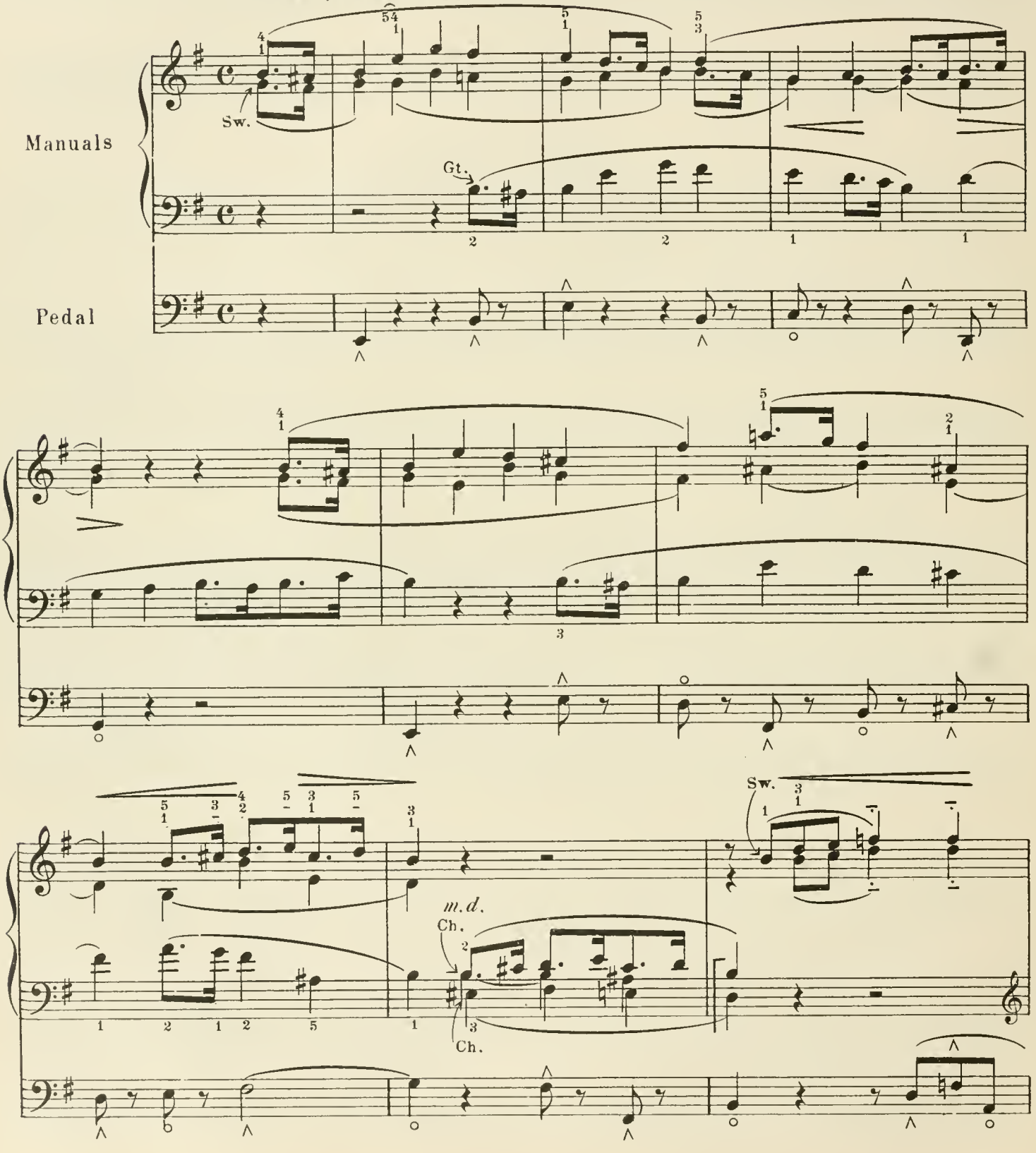
CANON IN E MINOR

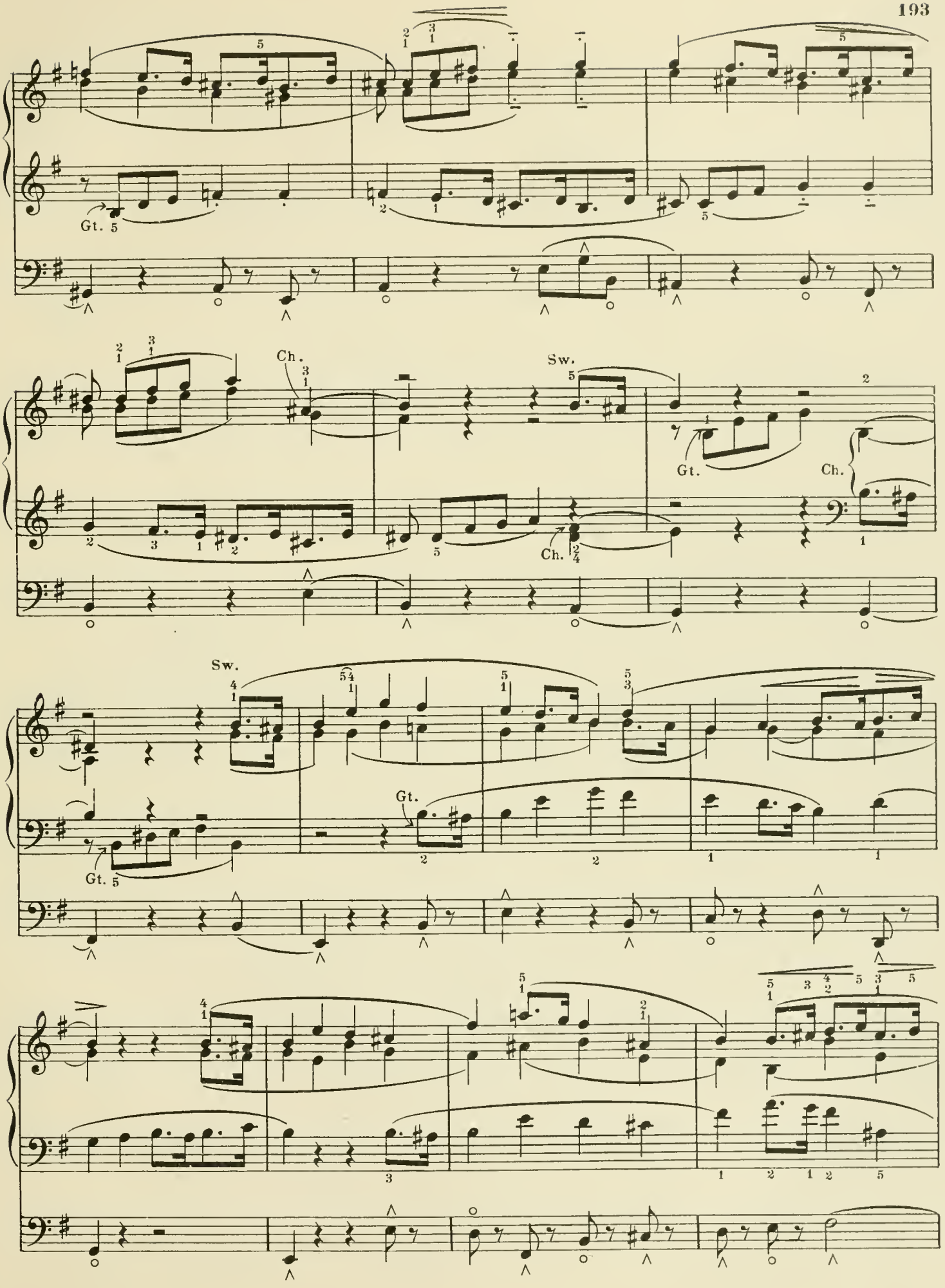
Op. 21 Nº 1

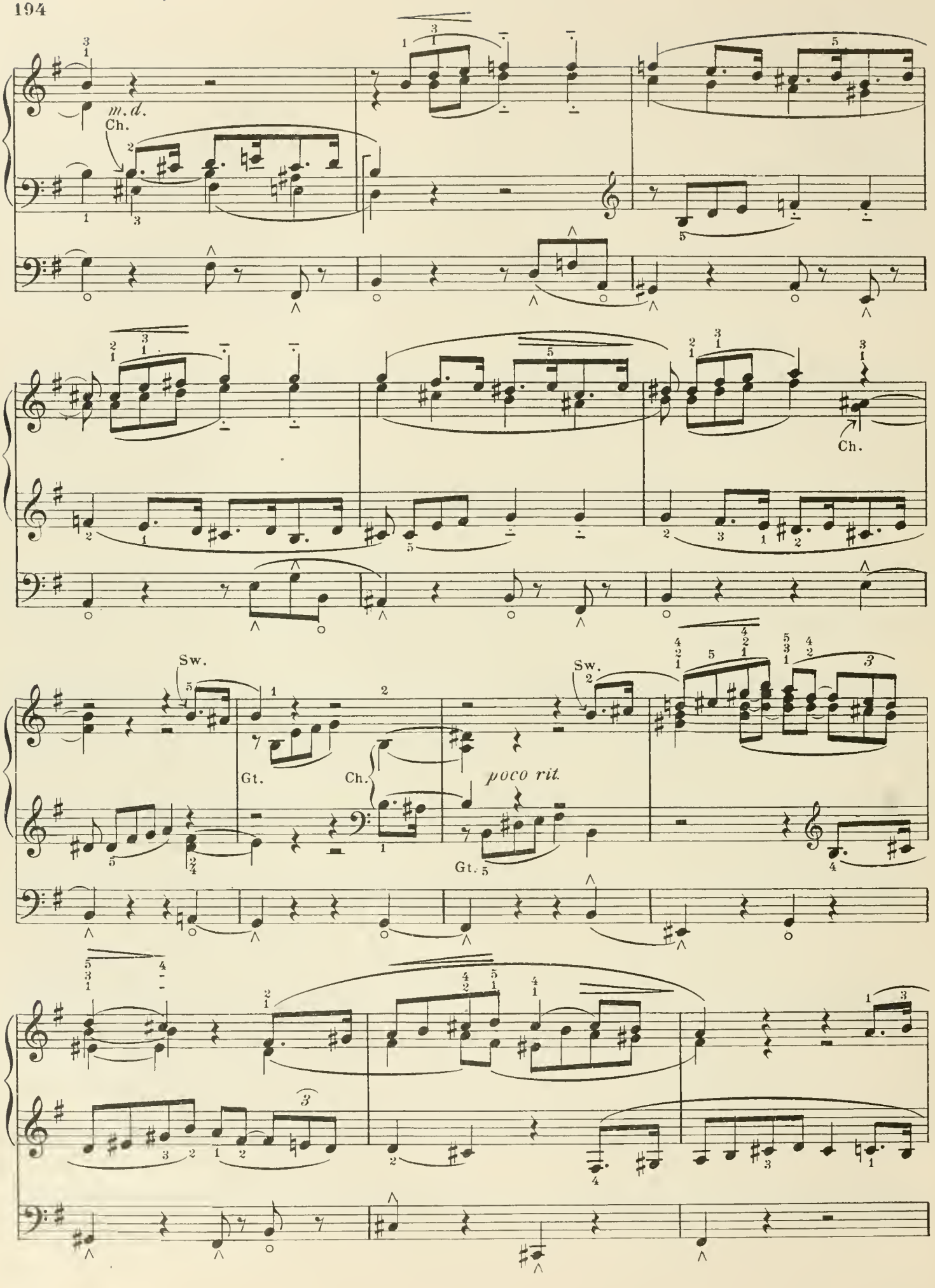
Prepare
Sw. All soft 8′ stops & Fl. 4′
Gt. Flute & Gamba 8′
Ch. Flute & Strings 8′
Ped. Bourdon 16′ & Flute 8′ (or Sw. to Ped.)

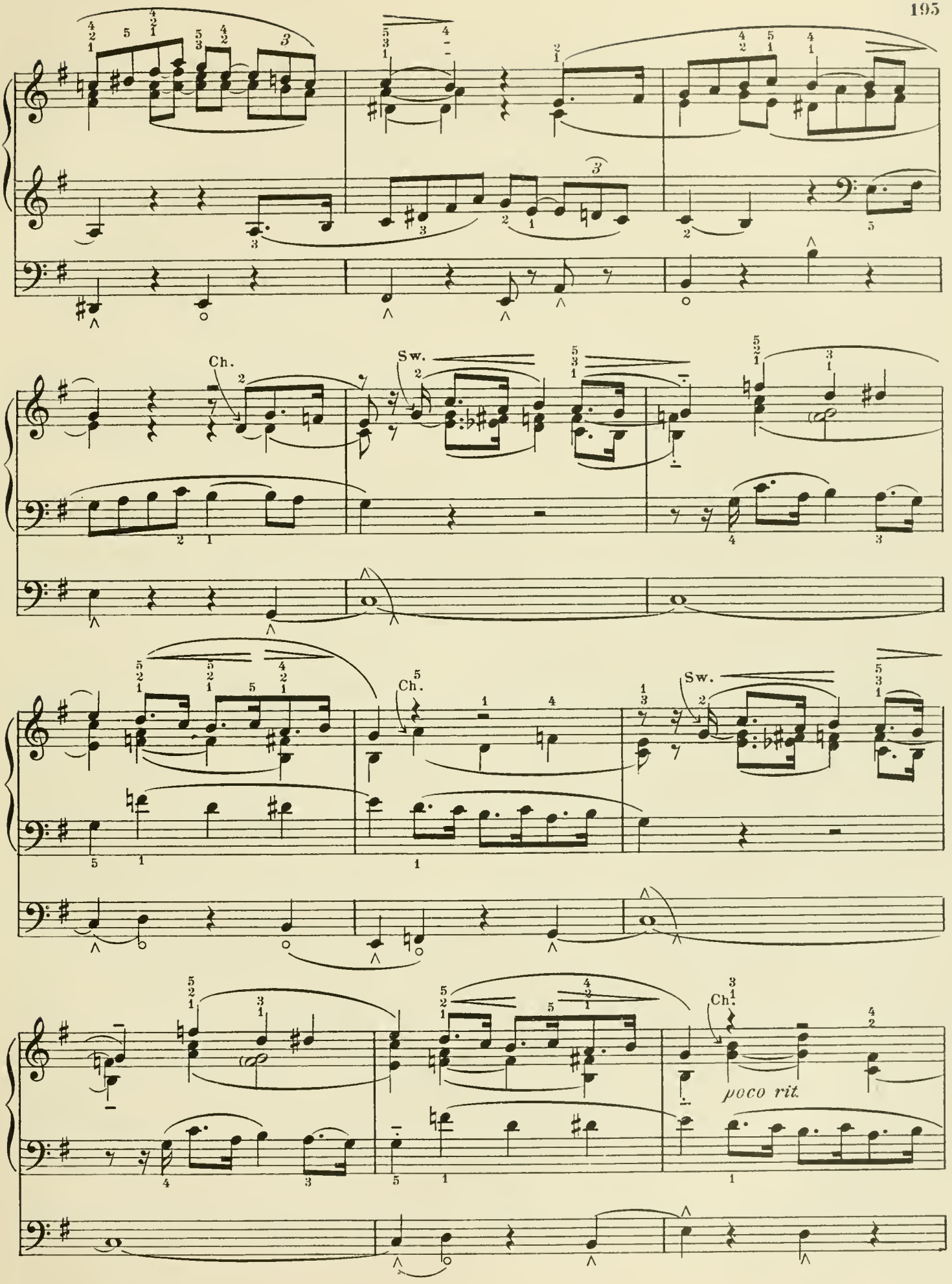
THEODORE SALOMÉ
Edited by Clarence Eddy

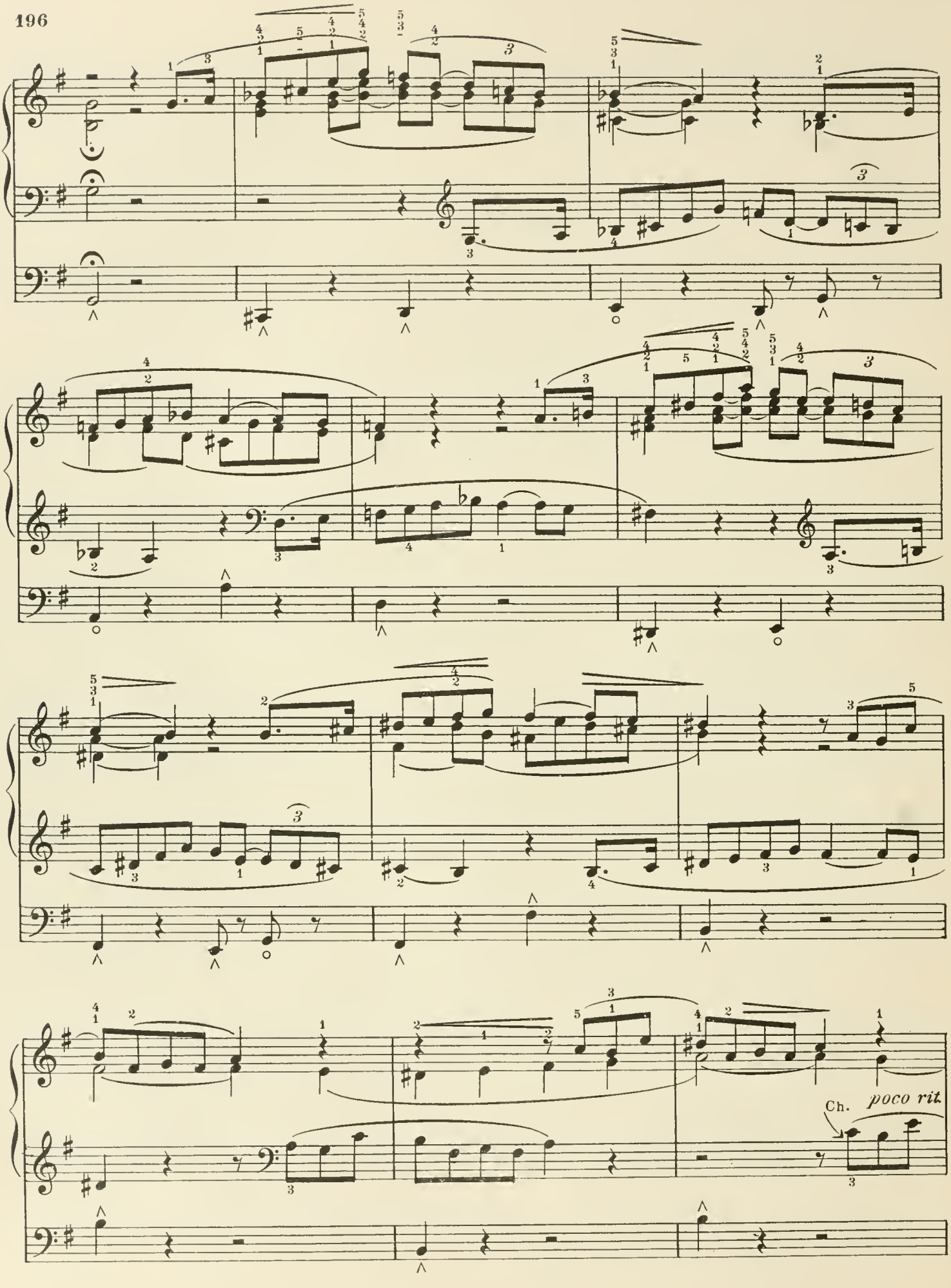
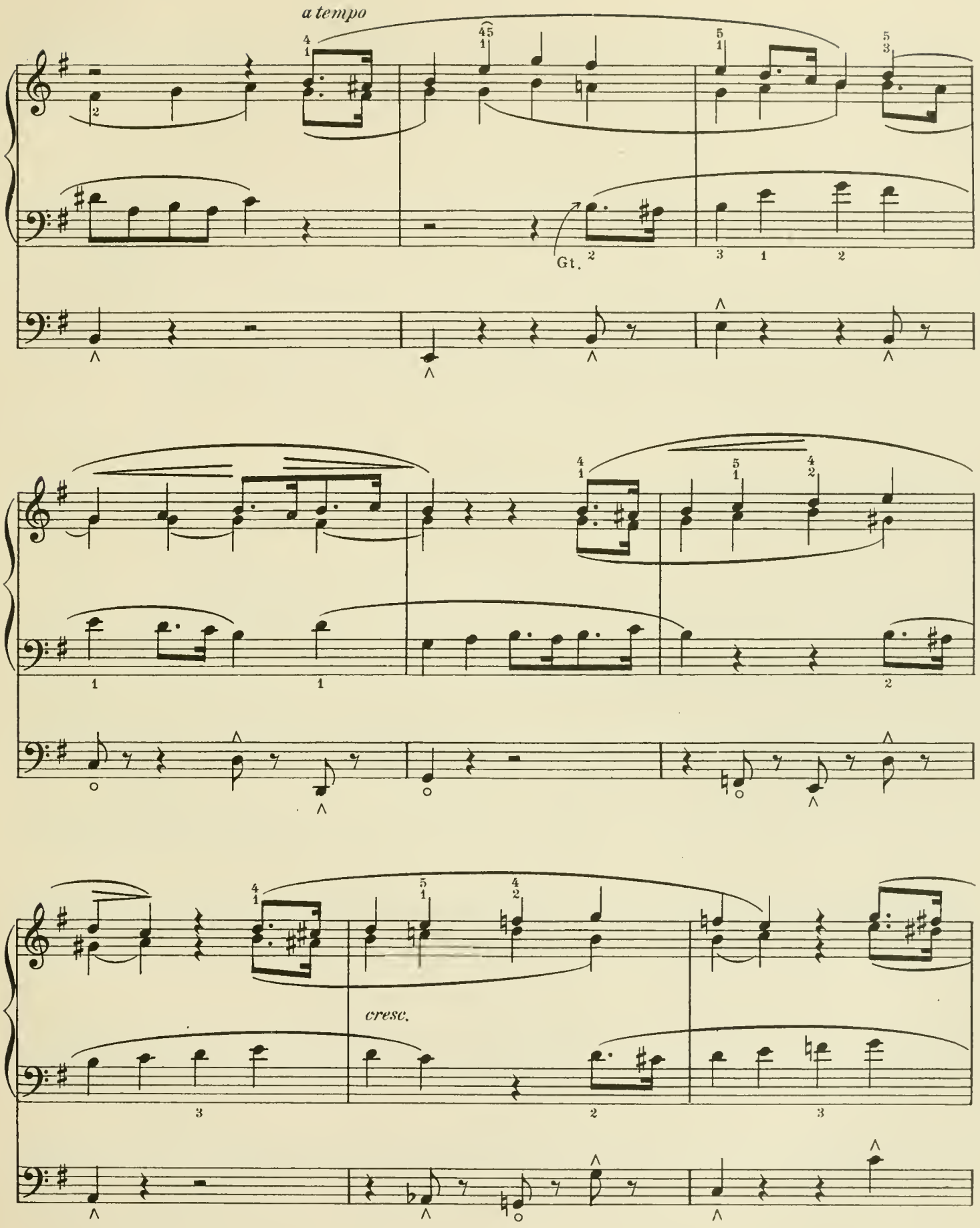
Andantino, ma non troppo (♩ = 66)

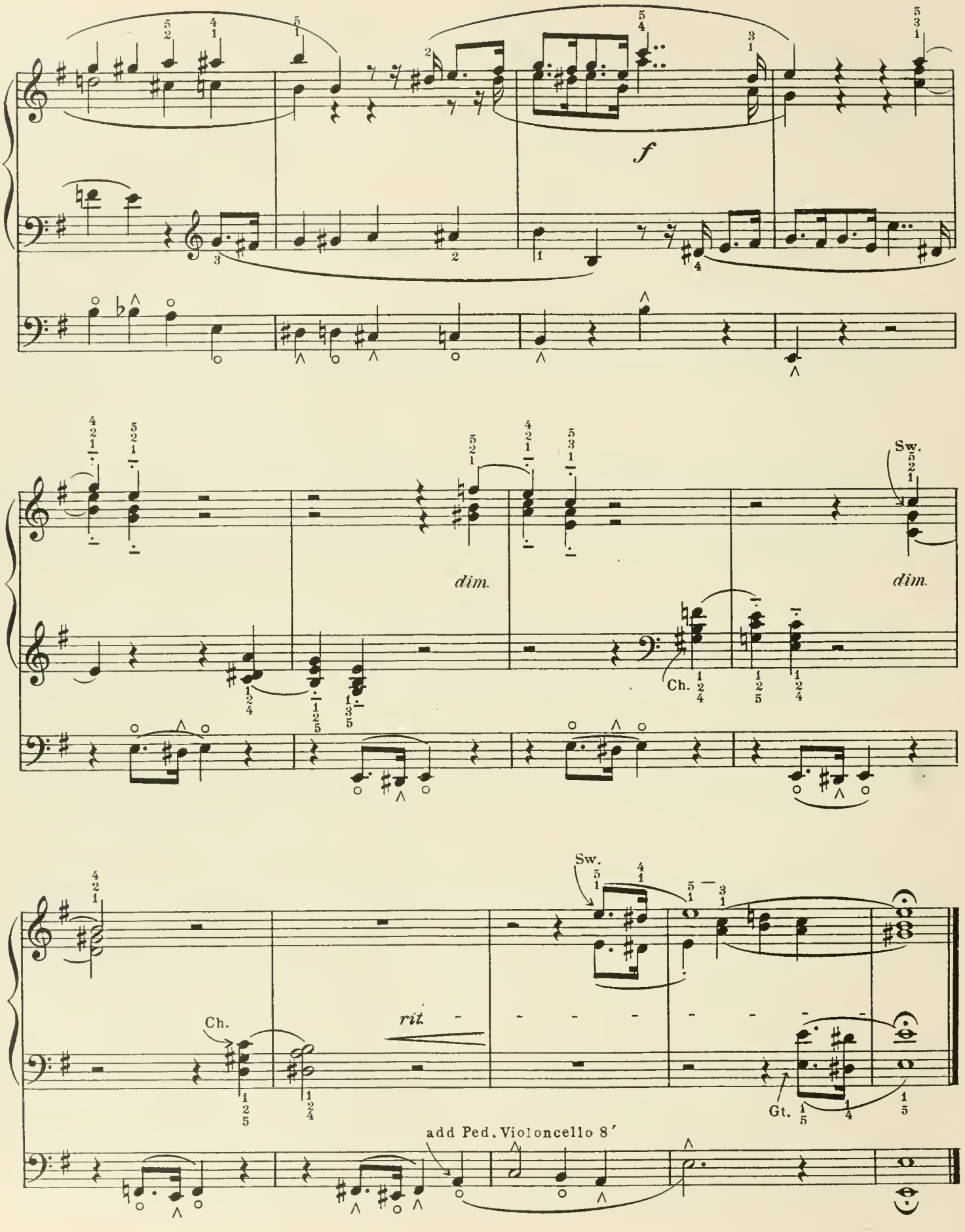



Gt. 5
Ch.
Sw.
Gt.
Ch.
Ch.
Sw.
Gt.
Gt. 5


m. d.
Ch.
Ch.
Sw.
Gt.
Ch.
Sw.
poco rit.
Gt.


Ch.
Sw.
Ch.
Sw.
Ch.
poco rit.


Ch.
poco rit.

a tempo
Gt.
cresc.


f
dim.
Sw.
dim.
Ch.
Sw.
Ch.
rit.
Gt.
add Ped. Violoncello 8′

Lesson Nº 94

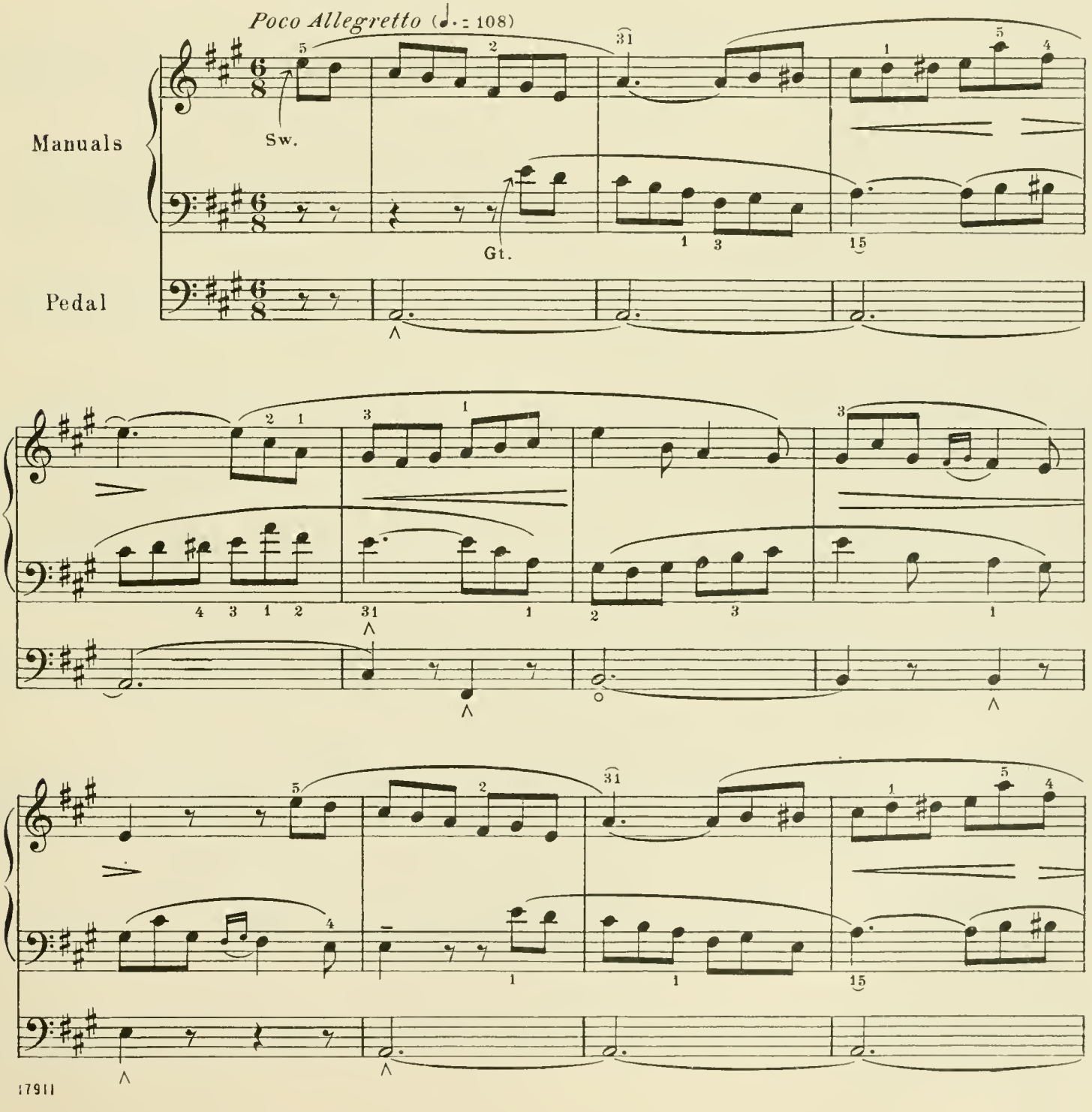
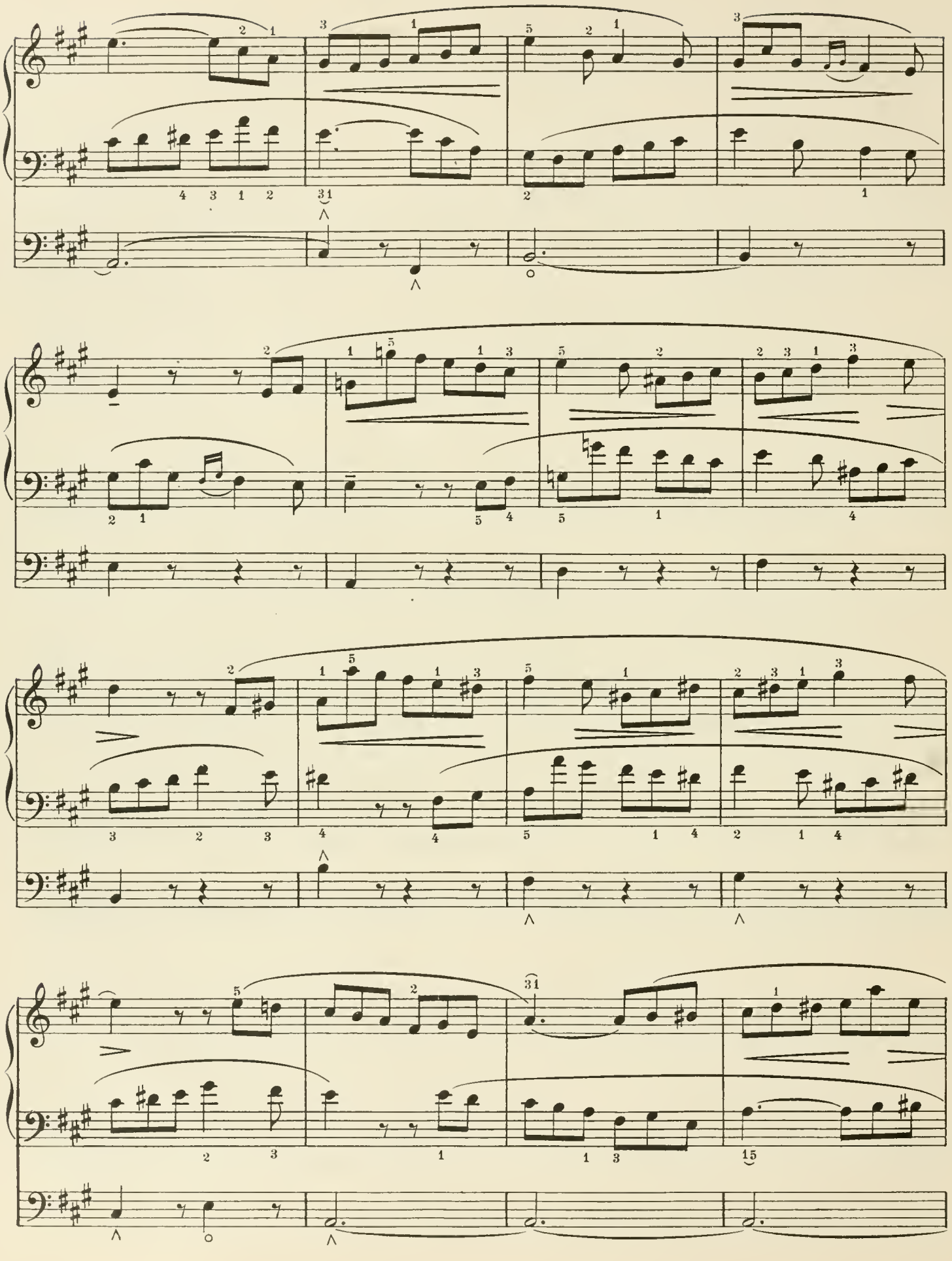
CANON IN A MAJOR

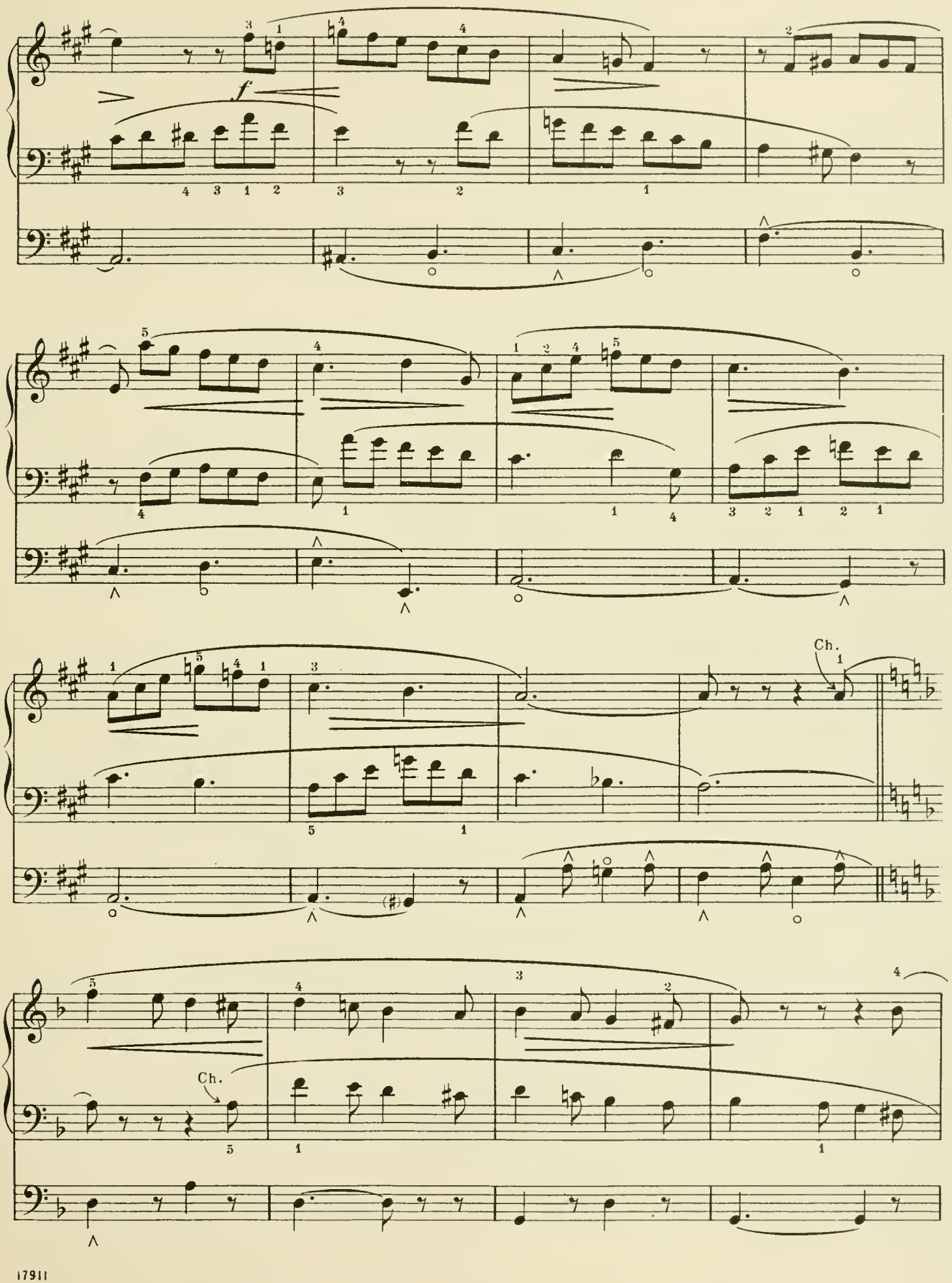
Op. 21, Nº 2

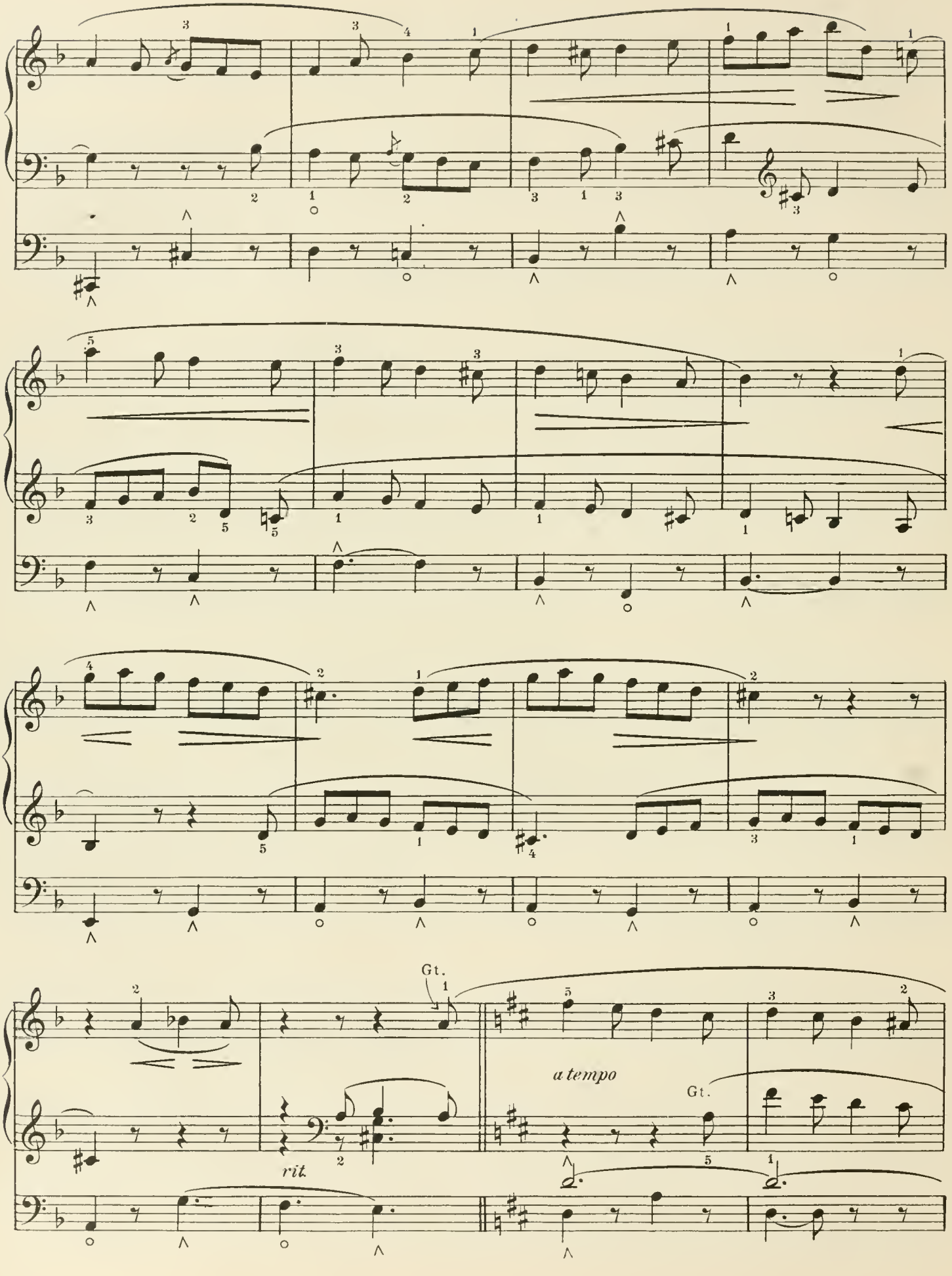
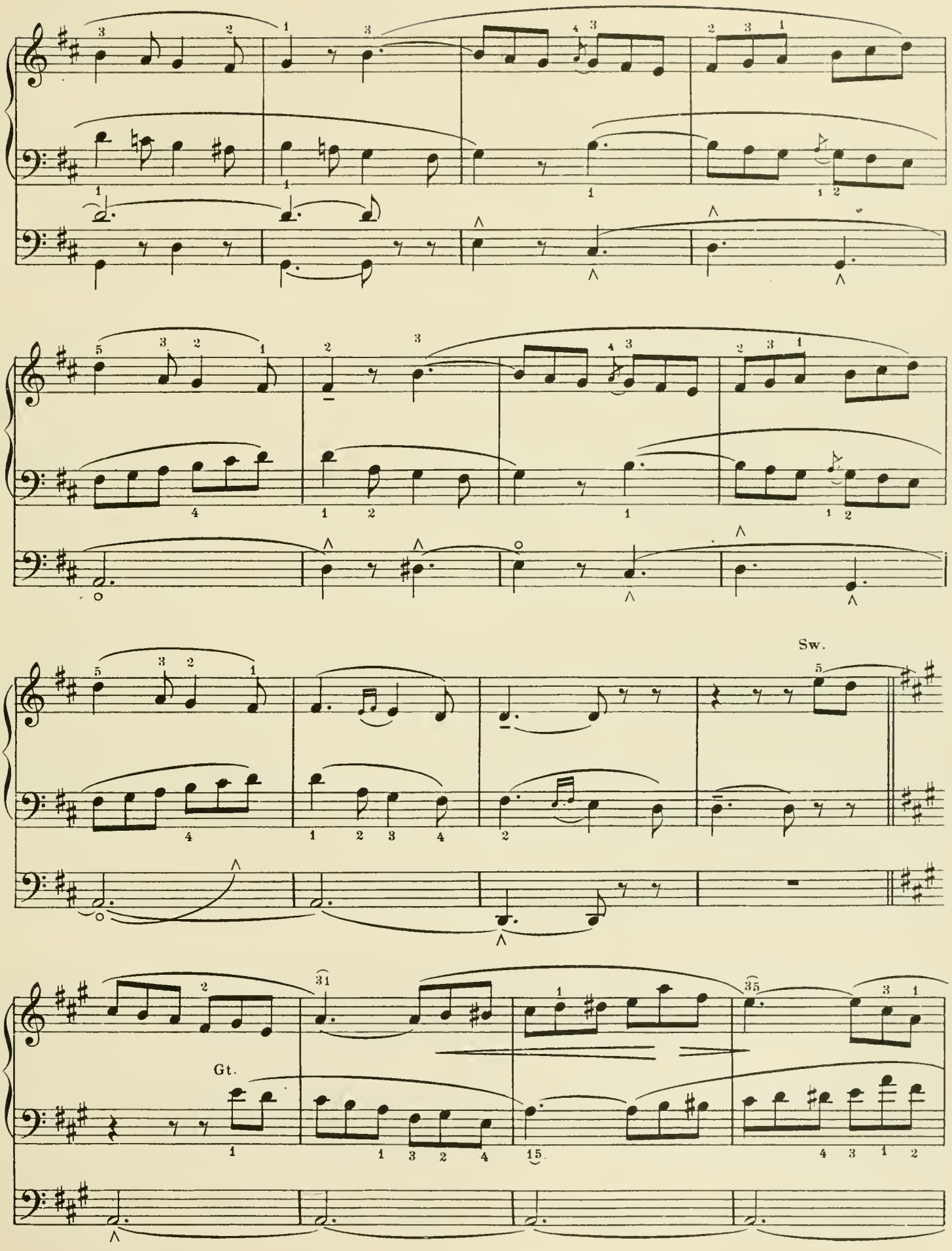
A regular movement, like the swinging of a pendulum, should be kept up throughout this graceful Canon. The registration given is by no means arbitrary, but the two parts in imitation should not only contrast in character, but their different qualities of tone must harmonize.

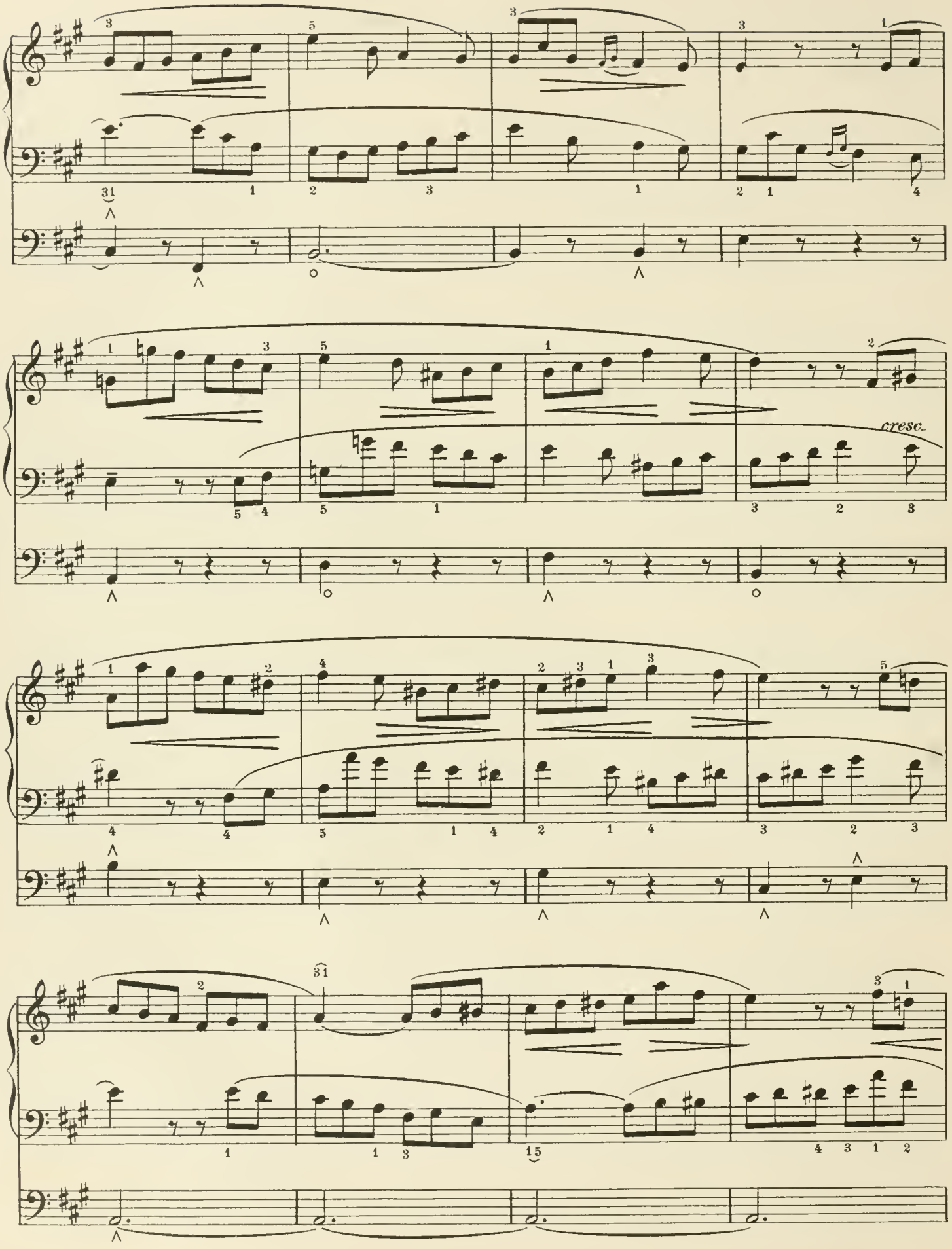
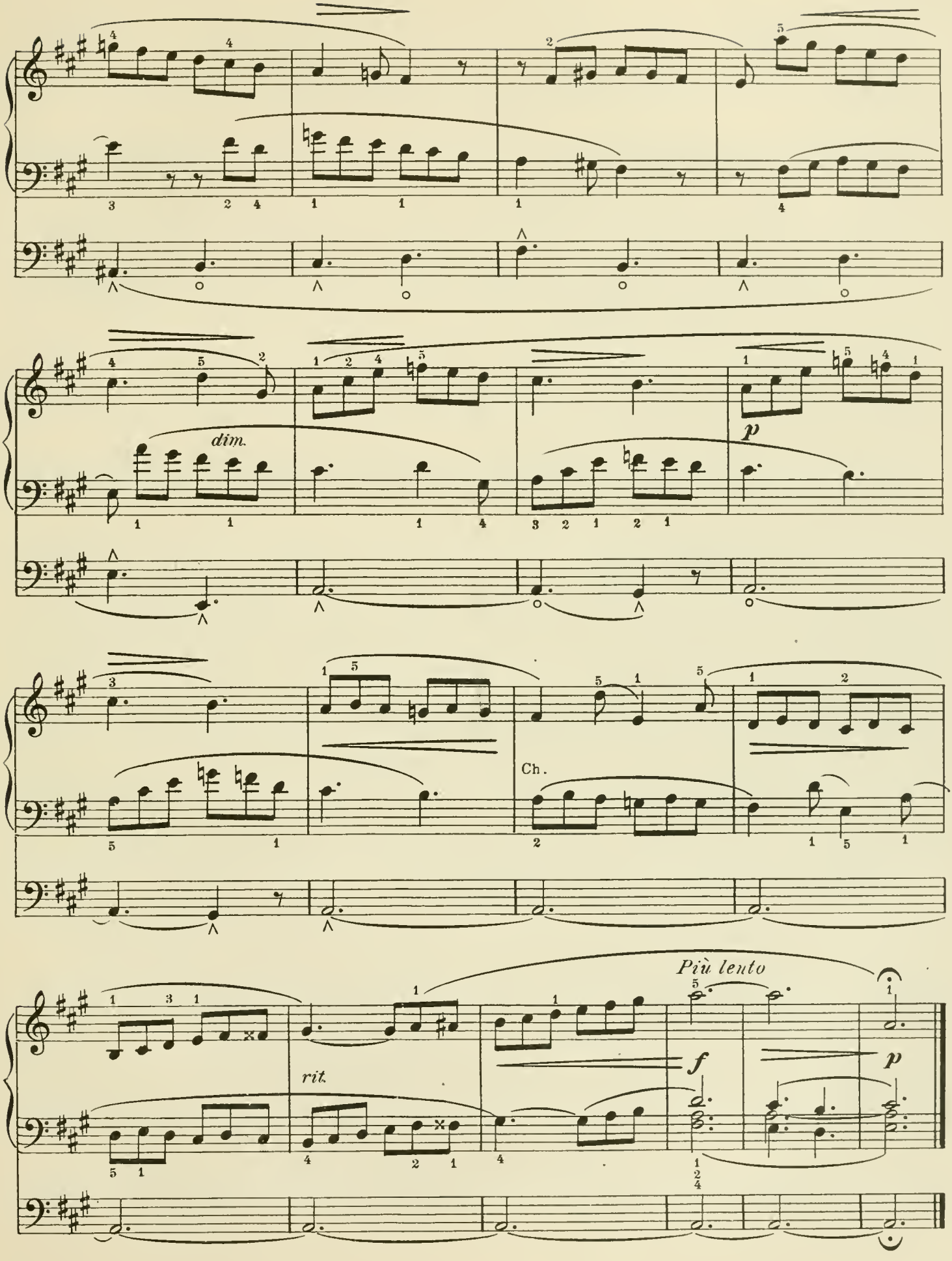
Prepare
Sw. Soft 8′ stops & Oboe
Gt. Soft String 8′ & Fl. 4′
Ch. Flute 8′ & String 8′
Ped. Bourdon 16′ & Flute 8′

THEODORE SALOMÉ
Edited by Clarence Eddy

Poco Allegretto (♩. = 108)




f
Ch.
Ch.


Gt.
rit.
a tempo
Gt.

Sw.
Gt.


cresc.

dim.
p
Ch.
rit.
Più lento
f
p

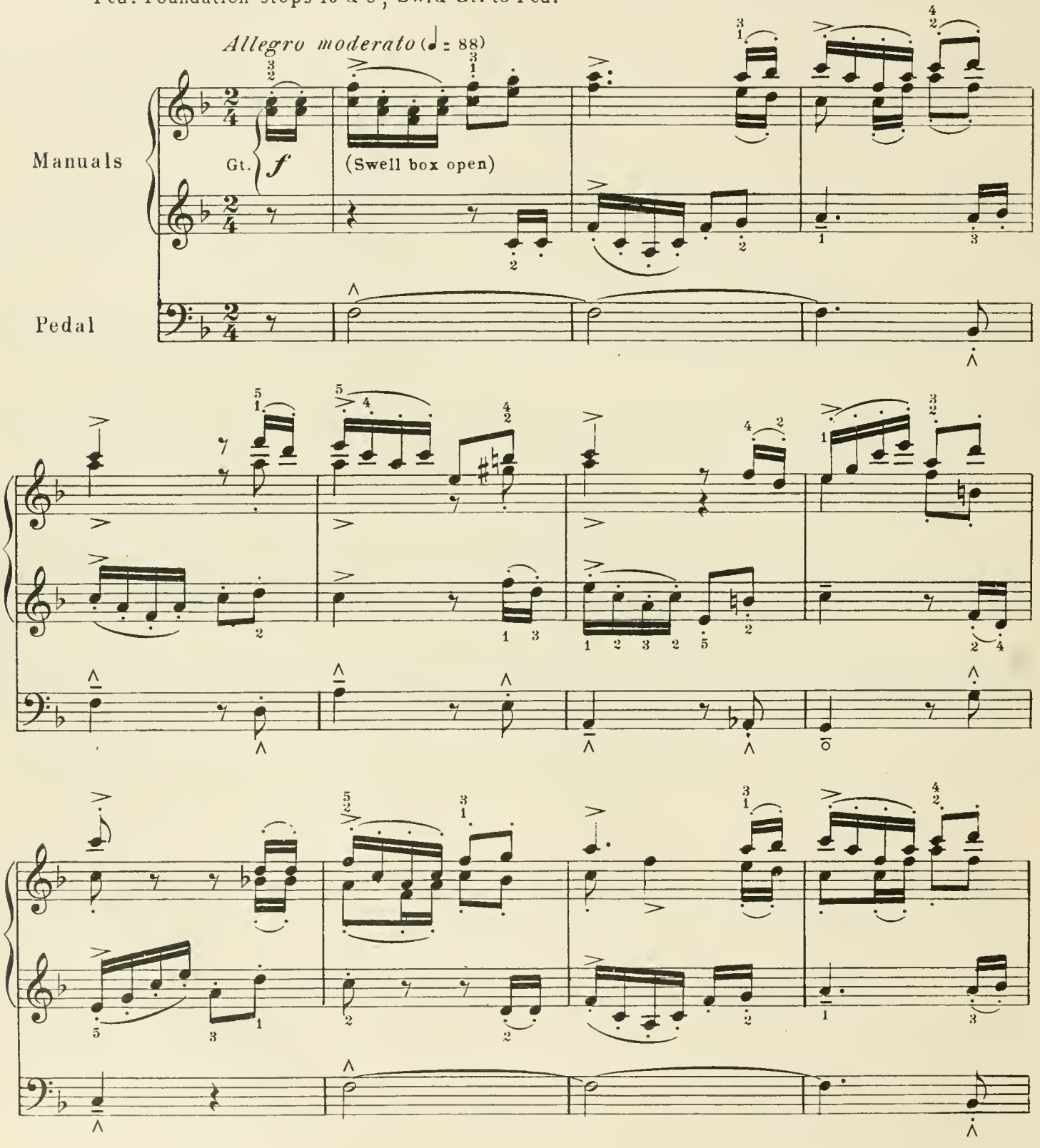
Lesson Nº 95

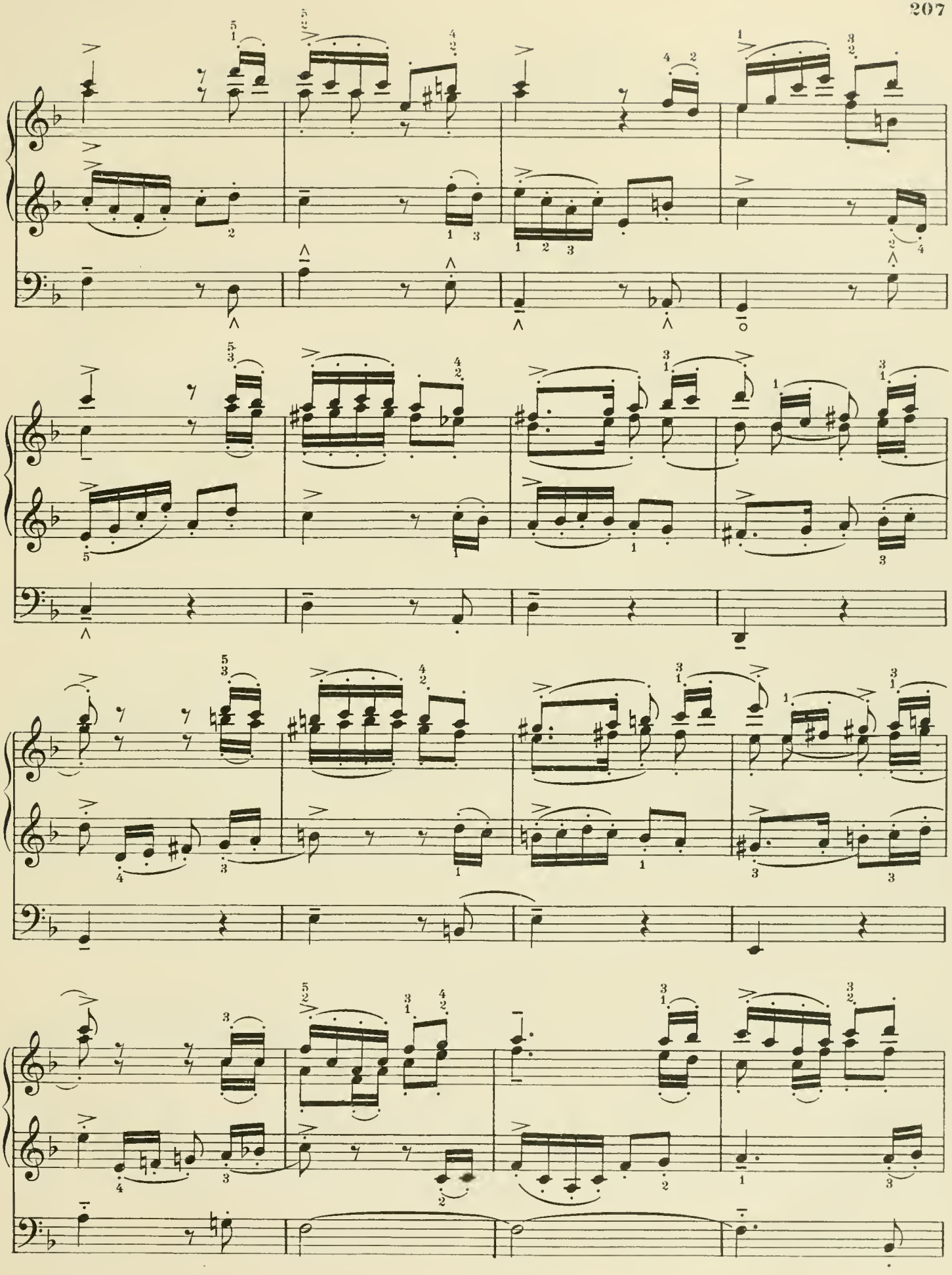
CANON IN F MAJOR

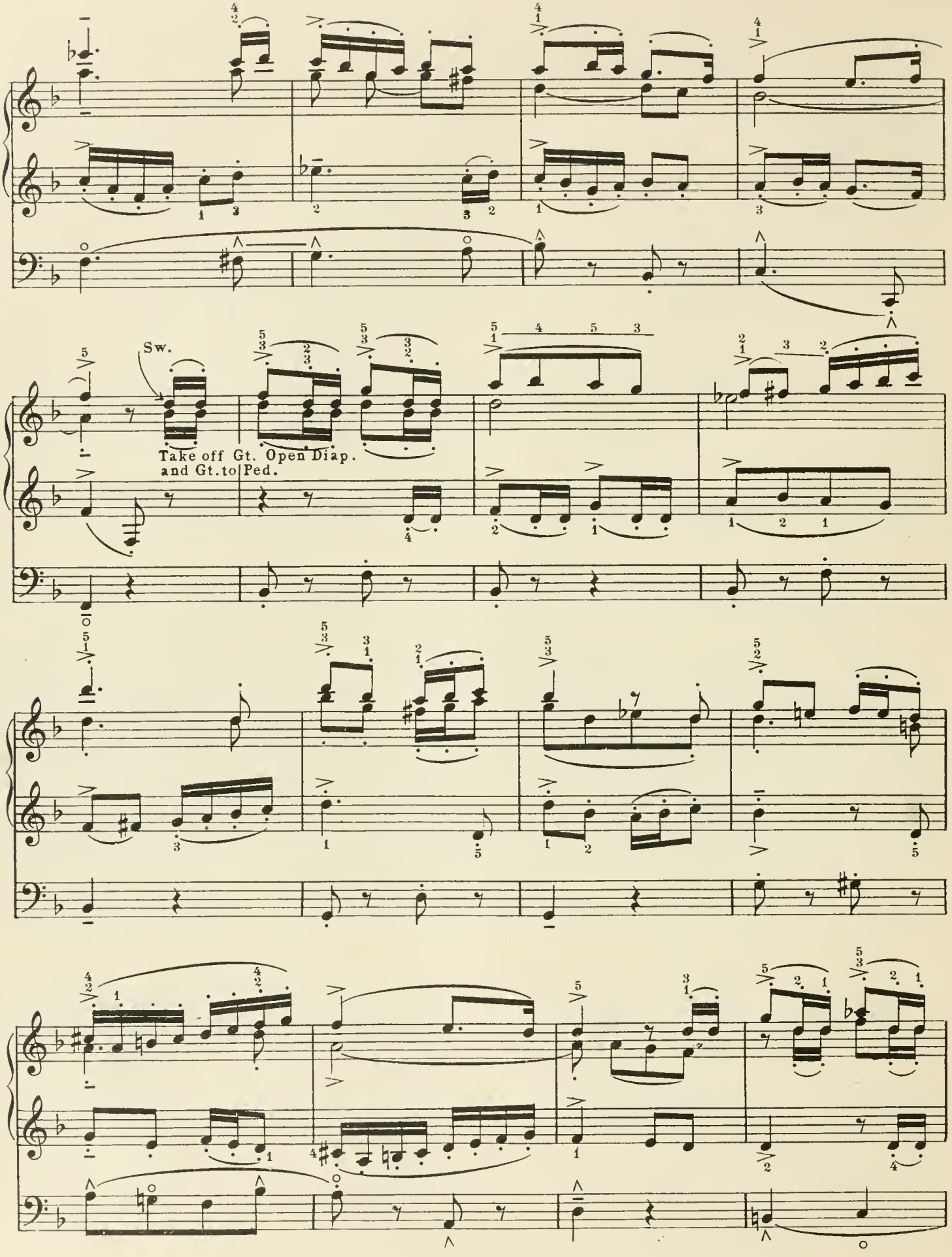
Op. 21 Nº 3

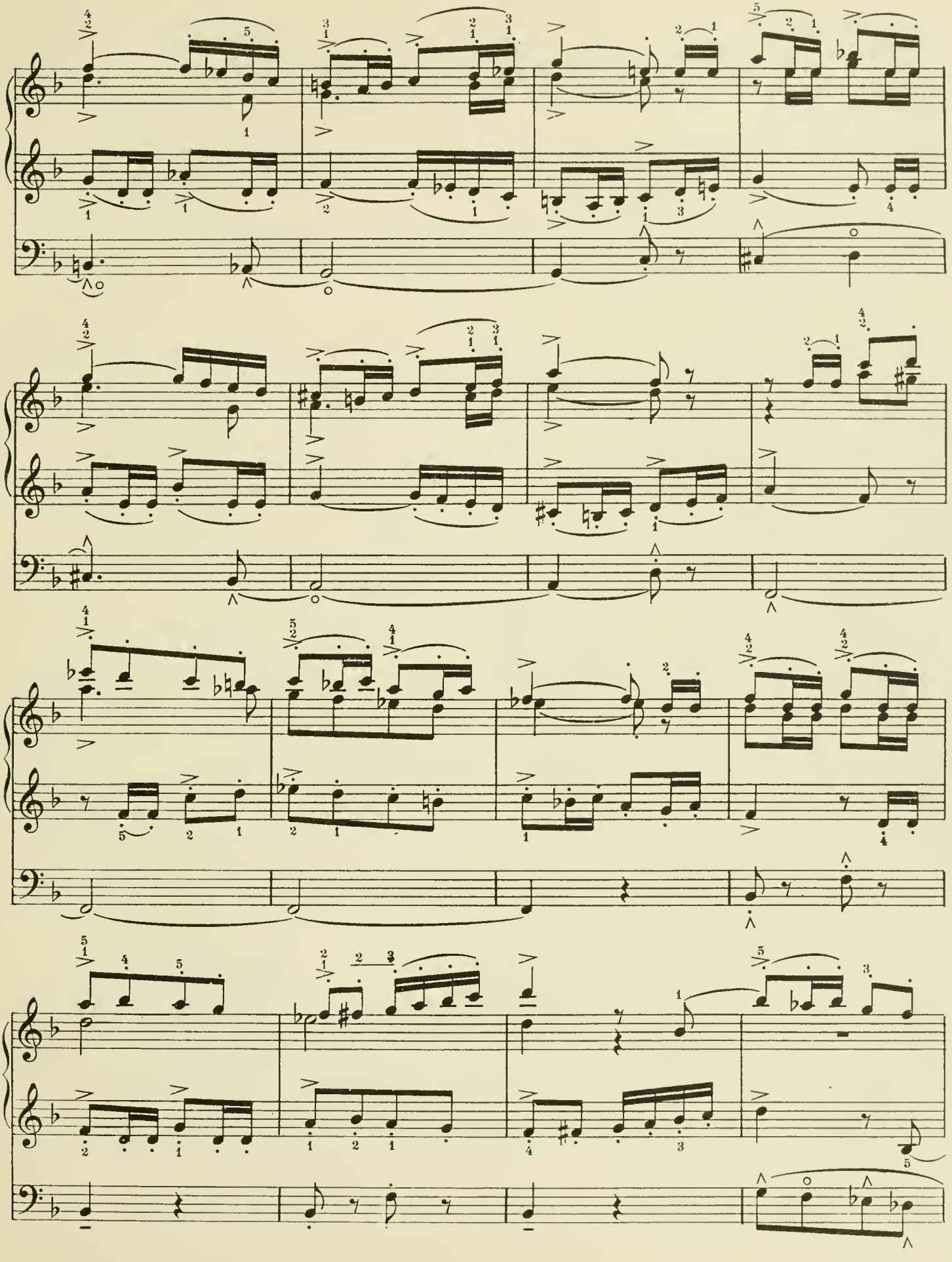
THEODORE SALOMÉ
Edited by Clarence Eddy

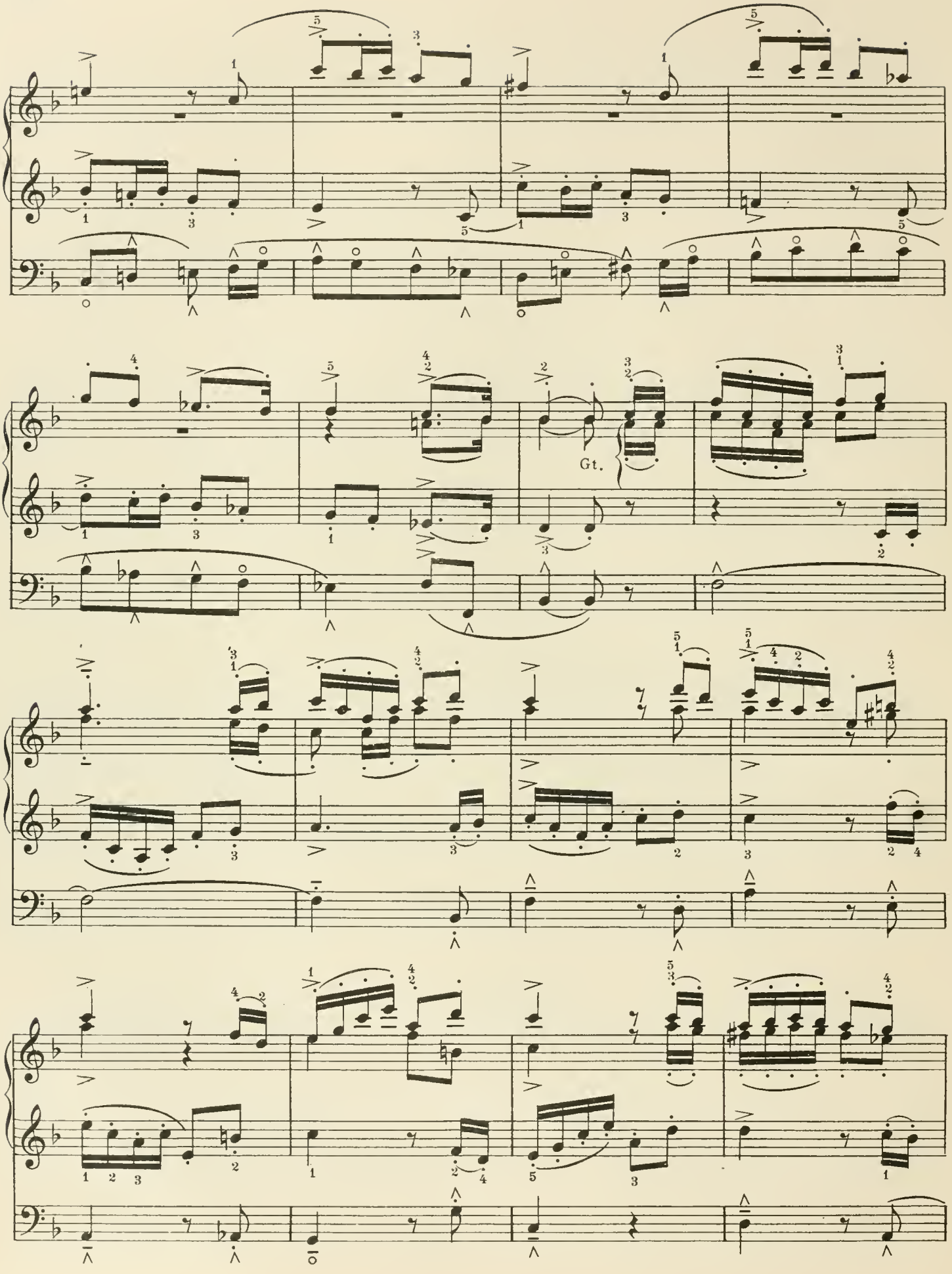
Prepare { Sw. All 8′ & 4′ stops with Reeds 8′
Gt. All 8′ stops & Fl. 4′ (without reeds) Sw. to Gt.
Ped. Foundation stops 16′ & 8′, Sw. & Gt. to Ped.

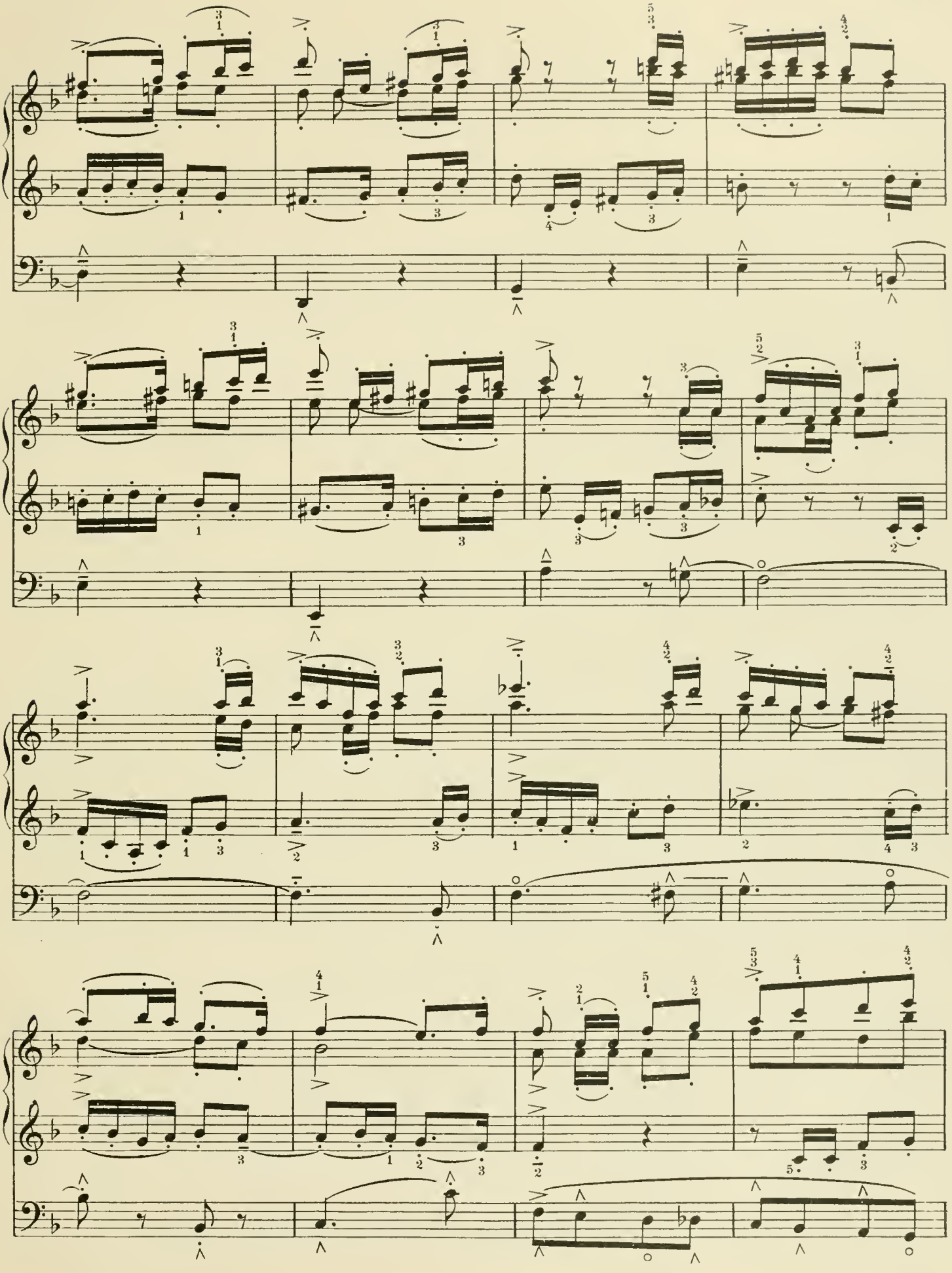


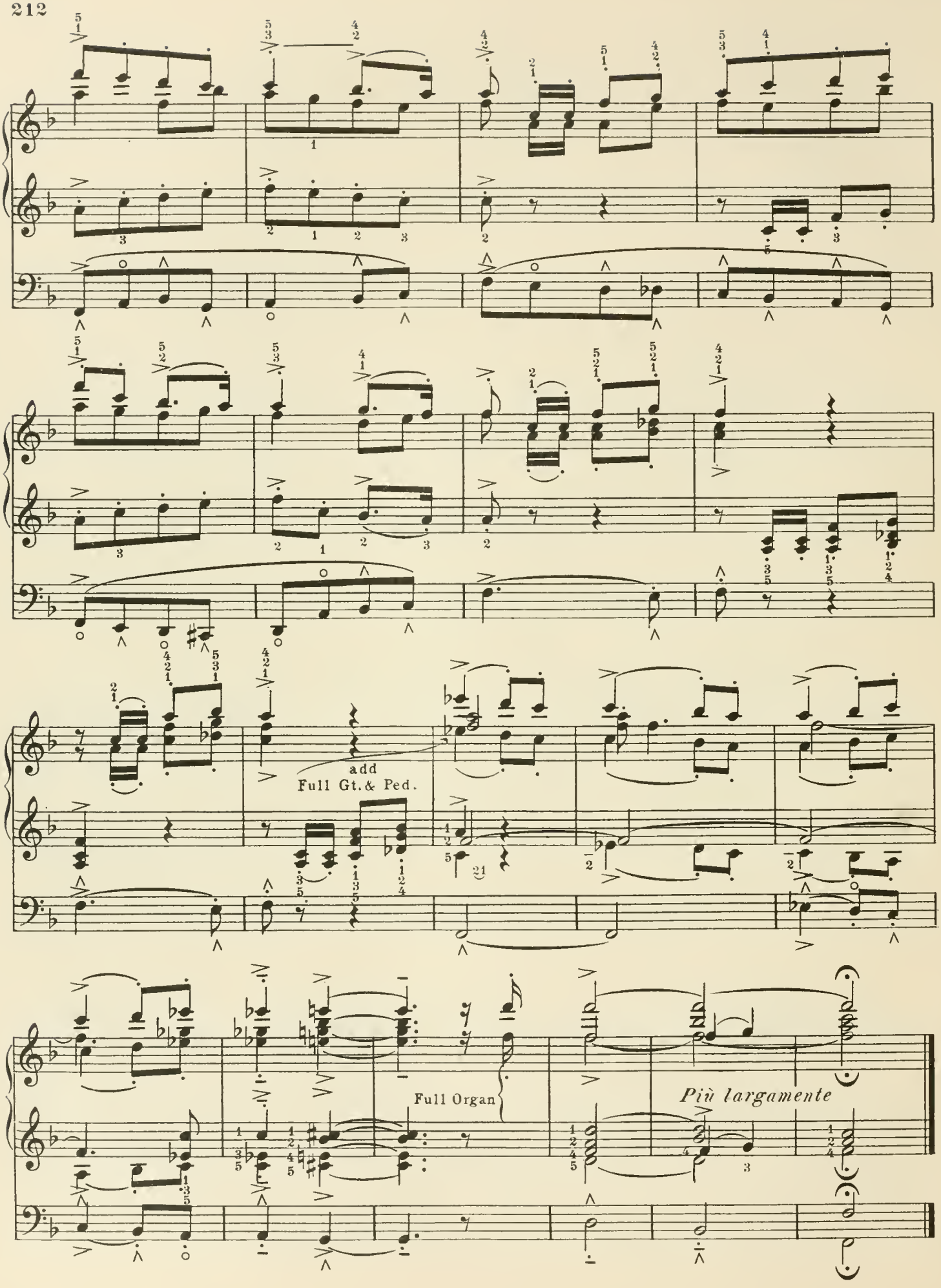



Sw.
Take off Gt. Open Diap.
and Gt. to Ped.




Gt.



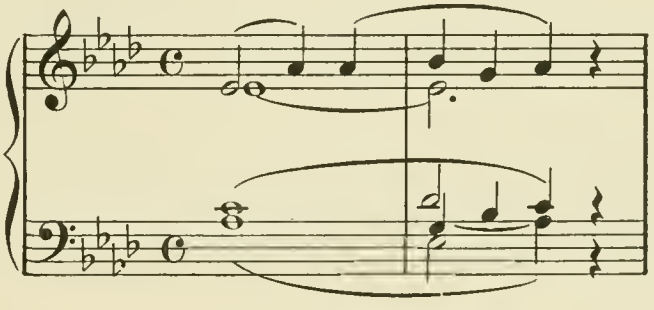

add
Full Gt. & Ped.
Full Organ
Più largamente

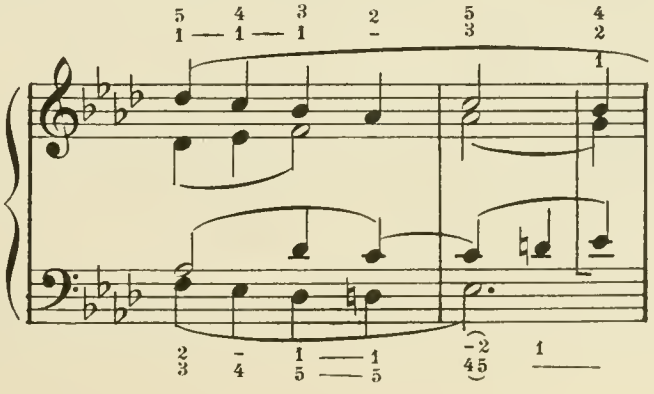
Lesson No. 96

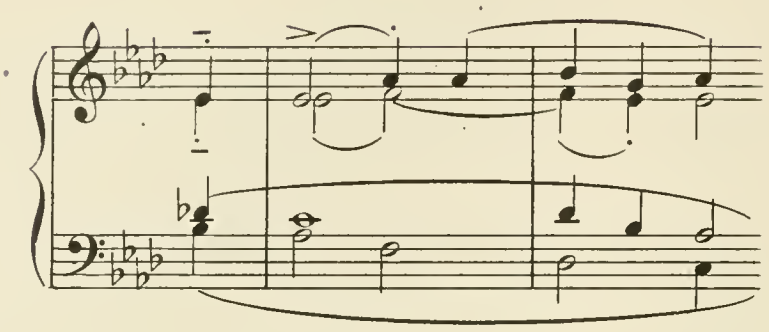
Theme and Variations in A flat, Op. 34

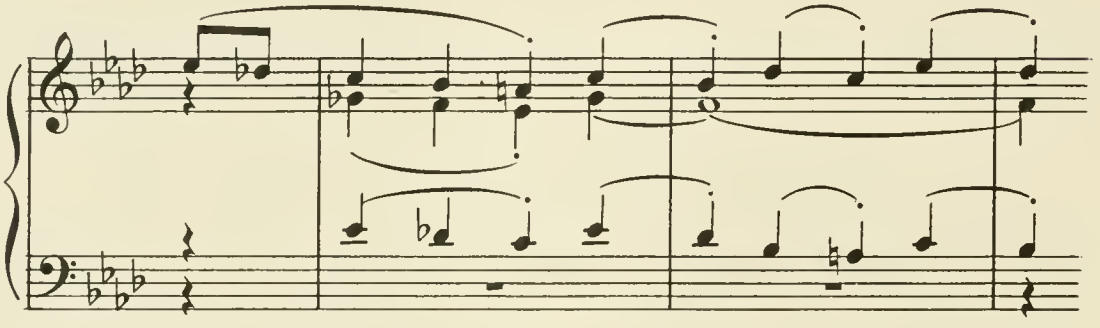
ADOLPH HESSE

In the entire range of organ literature, no finer variations of a moderate grade of difficulty, can be found than those in A flat major, and A major by Adolph Hesse, which are presented in these Lessons. It will be seen that great pains have been taken, not only in the phrasing, but in the fingering and pedaling of this edition. In the matter of registration much has been left to the taste and discretion of the individual player, and yet the choice of stops indicated, which is similiar to that employed by Hesse, will be found quite adequate for the effective-ness of each variation.

Emphasis should be made upon defining each section of the melody, and in carrying out the same plan of phrasing in all the different variations, which is found in the first exposition of the Theme. For example, the opening phrase of two measures, consists of two divisions, which should be clearly defined as follows:

the second note (Ab in the soprano) of the first division being played like an eighth note.

The second phrase is unbroken, although the first note in the alto part of the second measure (Ab) should be repeated, for which reason attention is called to the particular fingering given:

The first note of the next phrase must be shortened in order to accent the following note:

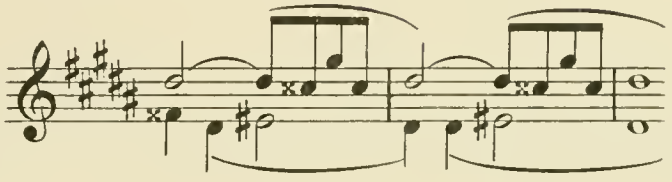


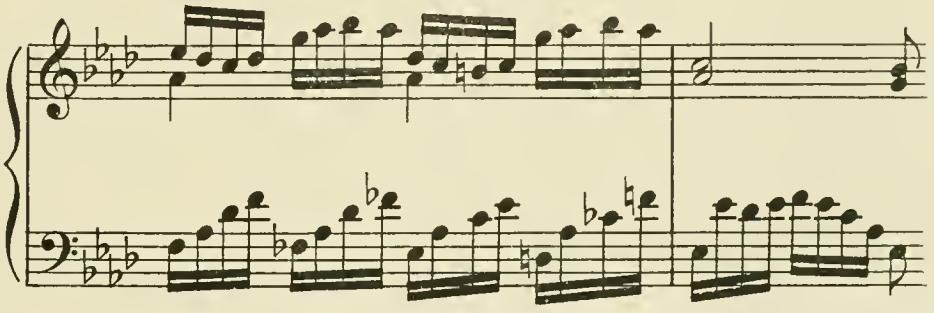
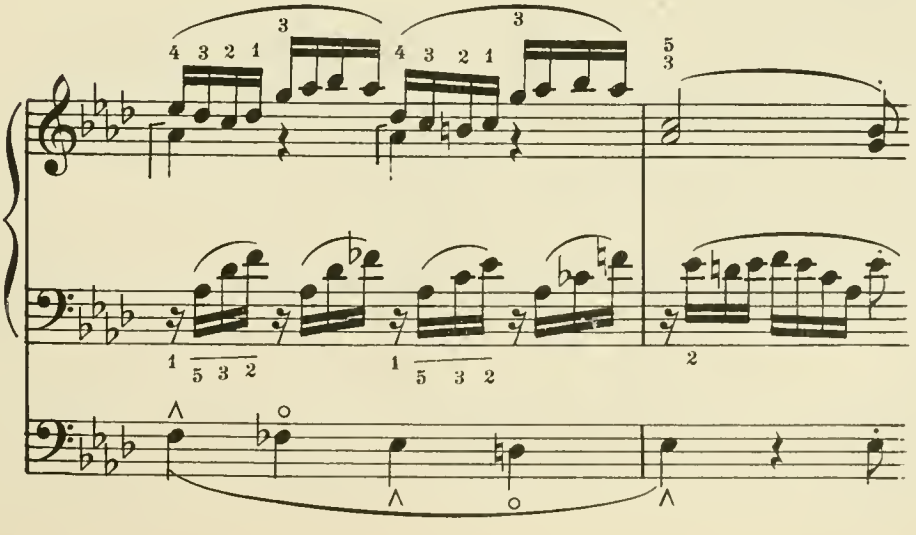
In the second part of the Theme the shortening of the second note of each phrase against the sustained note in the alto part, will add a pleasing variety.

The first variation should be played very smoothly, but with a careful observance of the proper phrasing.

The second variation consists of a clever canon between the soprano and pedal parts, therefore the latter should be phrased with equal care, and made a trifle more prominent.

The third variation (Lesson Nº **97**) in triplet movement, should be played in a brilliant, but flowing manner, with strong rhythmical accents, and individual phrasing.

The fourth variation in G♯ minor, is in direct contrast to the preceeding, and following variations. It should be played very quietly, with a perfect legato touch and finish of phrasing. The portion marked for Choir organ may be played equally well upon the Swell Manual.

The close of this variation was written for the manuals alone. For greater facility of execution, but more particularly to avoid the difficult reach of a tenth with the right hand in two of the measures:

It would be far better to give the lowest notes to the pedals, as has been indicated.

The last variation is very brilliant, but not excessively difficult. It should be taken in a moderately fast tempo, and played strictly in time. The disposition of the notes has been changed and simplified in several instances, especially where the notes assigned to the pedals duplicate those which were given to the left hand. The following passage, as it appears in the original edition,

becomes very much easier of execution and smoother in its performance, if played as follows:

THEME AND VARIATIONS IN A FLAT

Opus 34

Prepare
Sw. Open & St. Diapasons 8′ and Salicional
Gt. Flute & Gamba 8′, Sw. to Gt.
Ch. Melodia & Dulciana 8′, Sw. to Ch.
Ped. Soft 16′ & 8′, Sw. & Gt. to Ped.

ADOLPH HESSE
Edited by Clarence Eddy

Andante (♩= 66)

Manual

Sw. *p*

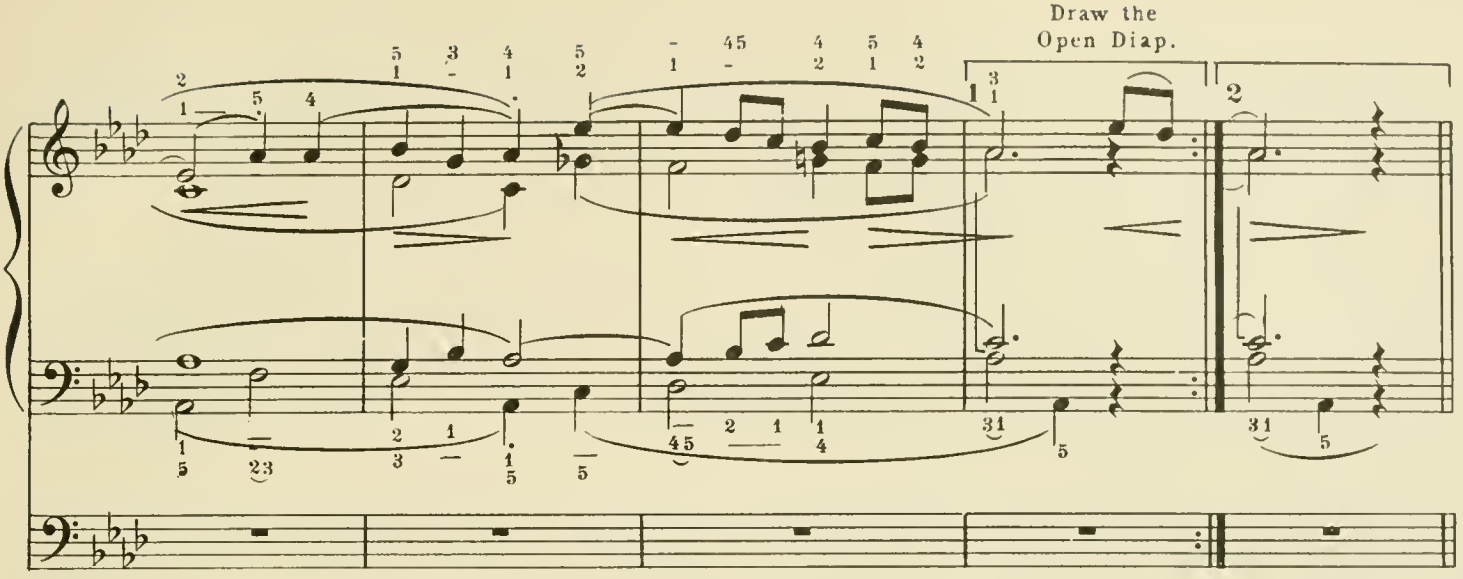
Pedal

draw the Open Diapason

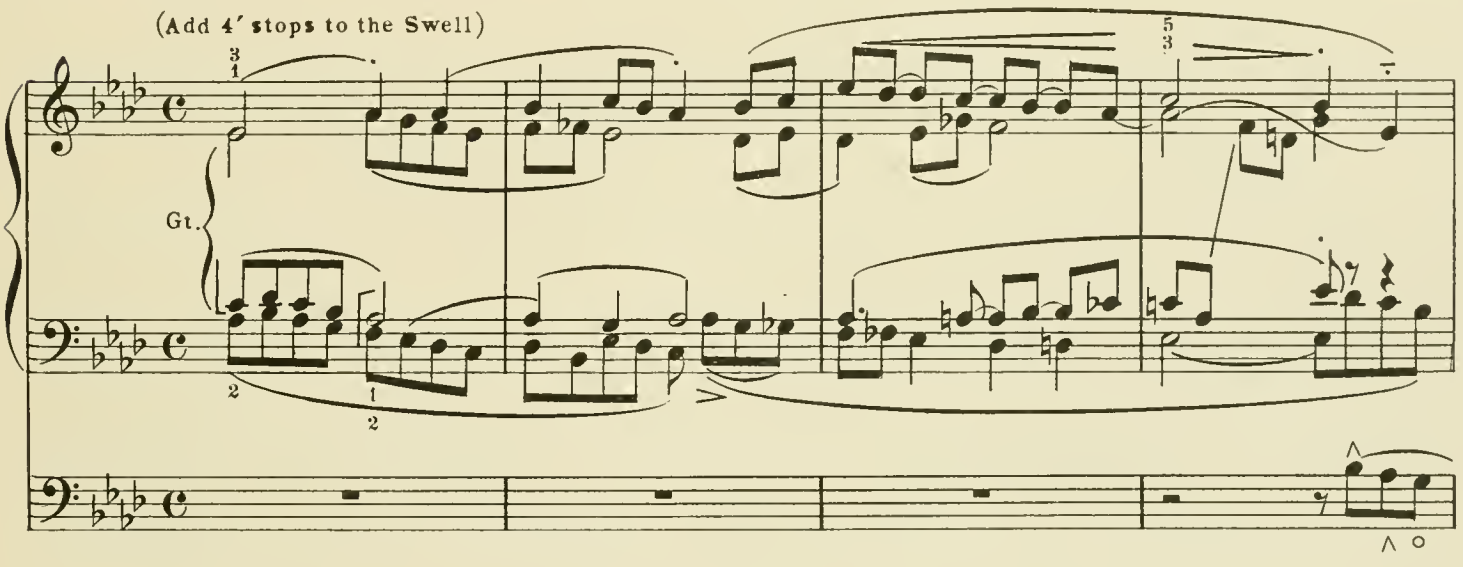
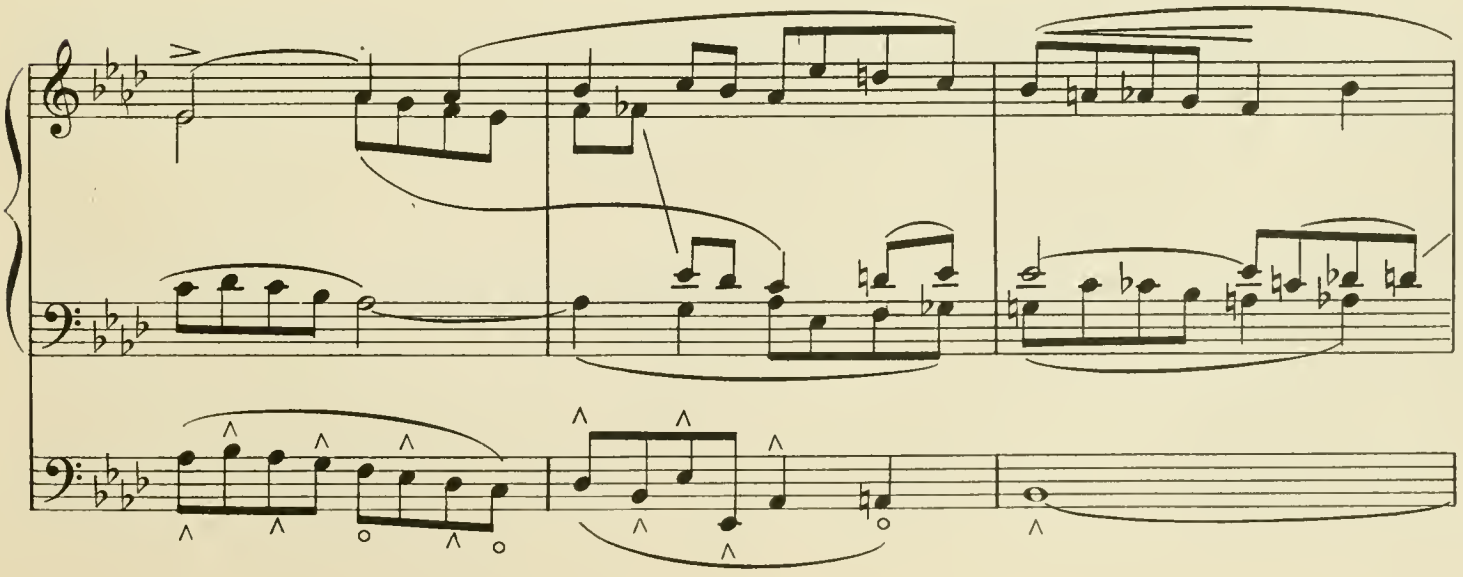
Repeat without the Open Diapason

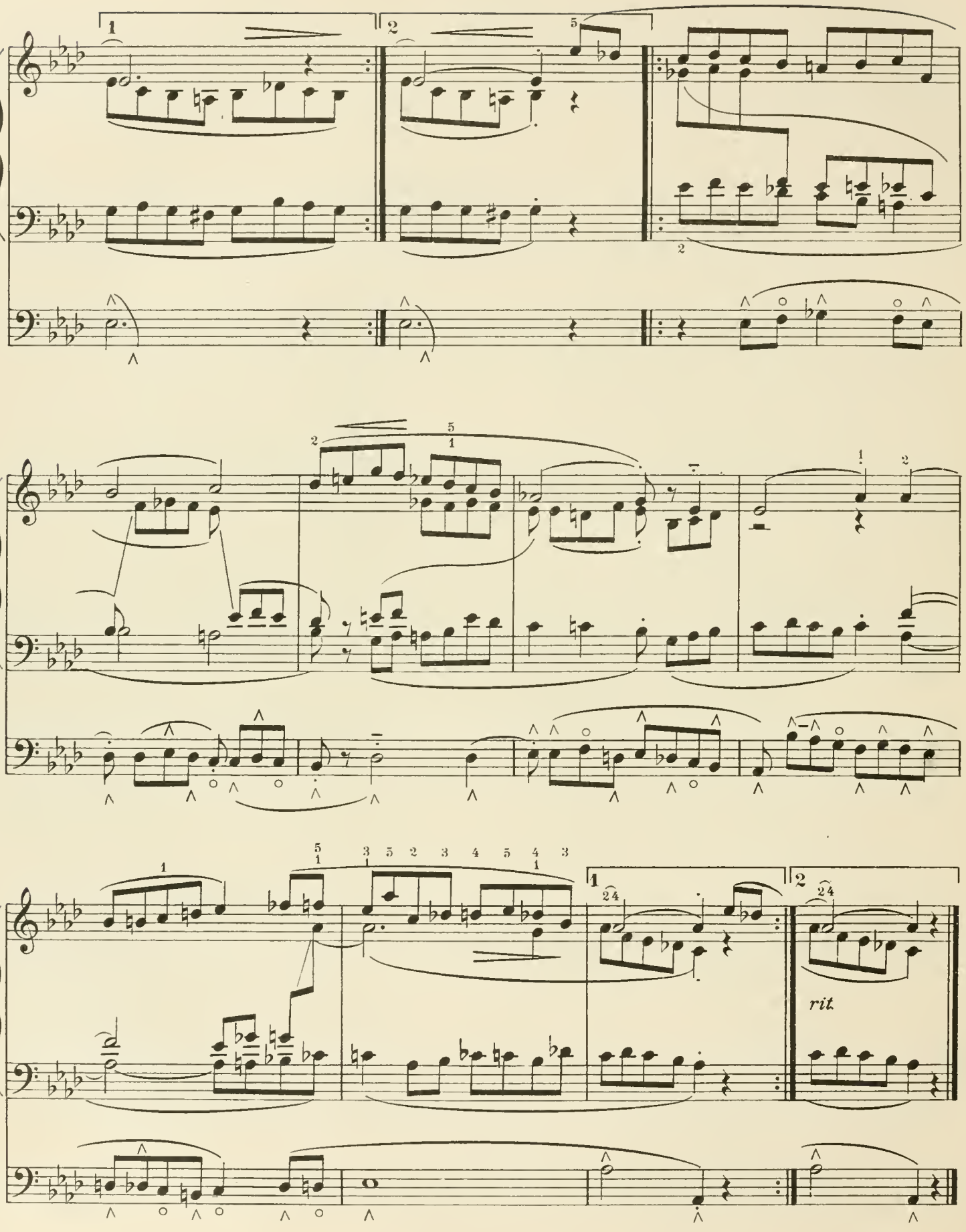
off Open Diap. ad lib.

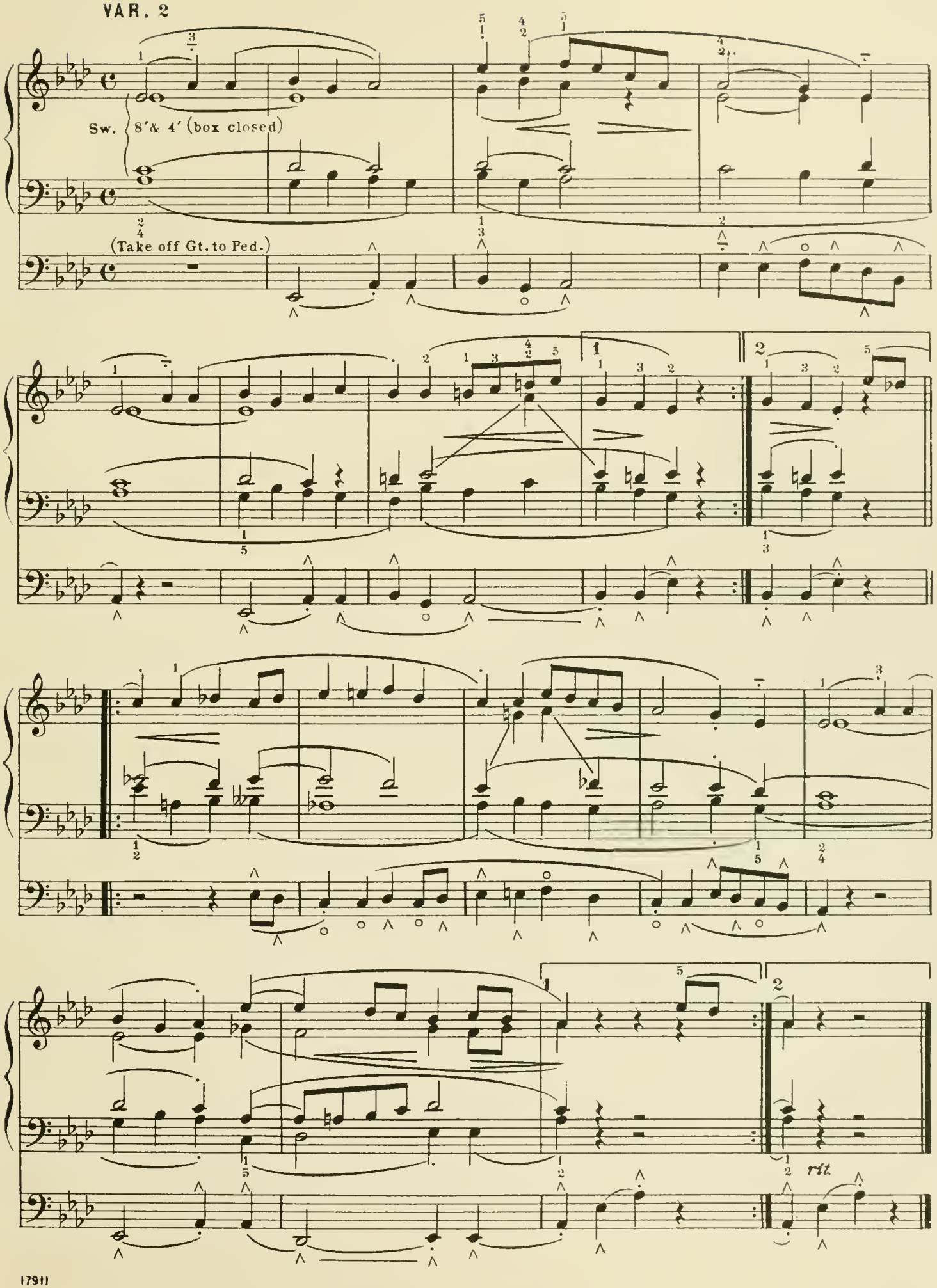
Draw the
Open Diap.



VAR. 1

(Add 4′ stops to the Swell)




1
2
rit.


VAR. 2
Sw. 8′& 4′ (box closed)
(Take off Gt. to Ped.)
1
2
rit.

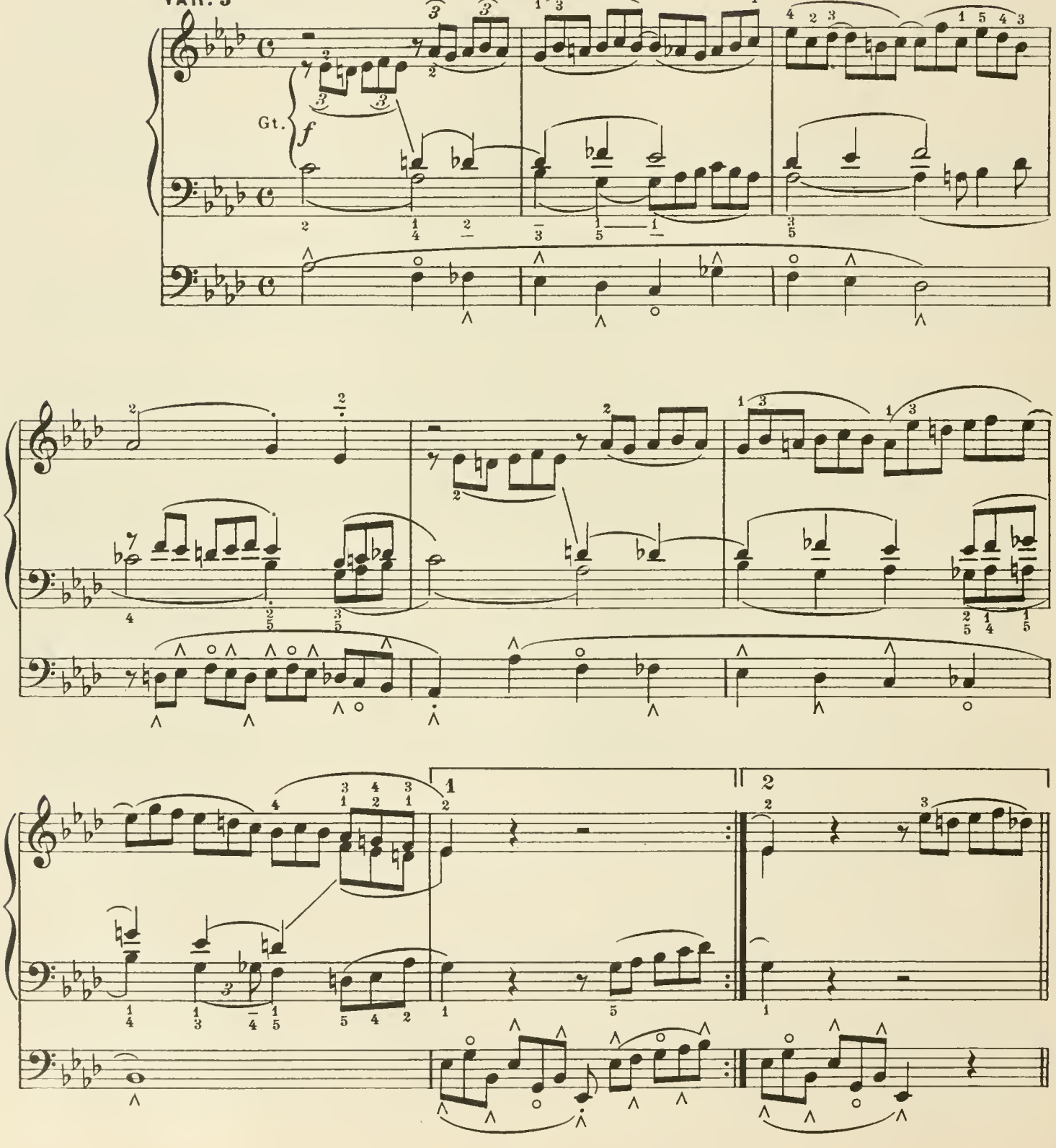
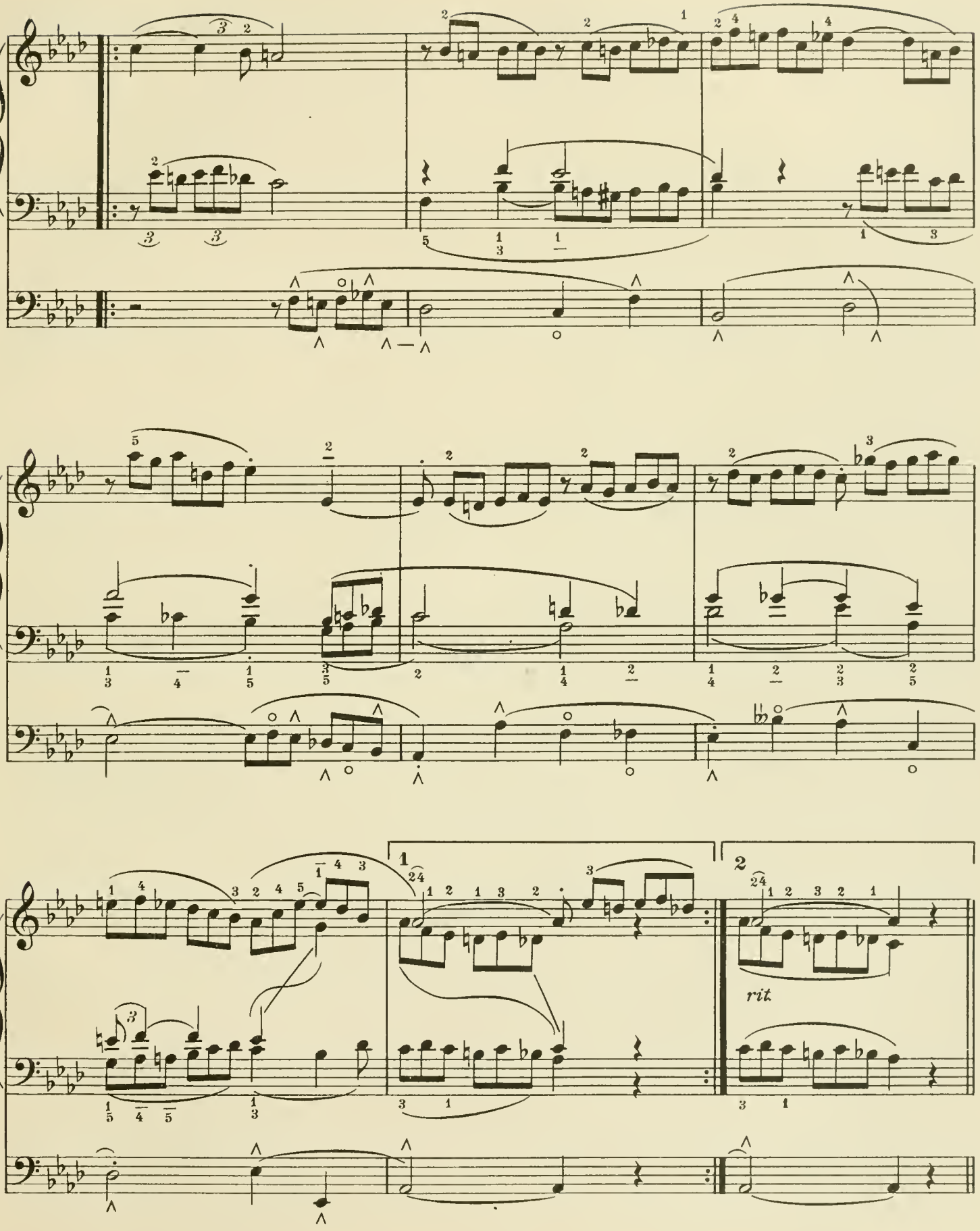
Lesson Nº 97

Theme and Variations in A flat, Op. 34

(Continued)

Gt. 8′& 4′ with Full Swell (box open)
add Ped. Open Diap. 16′

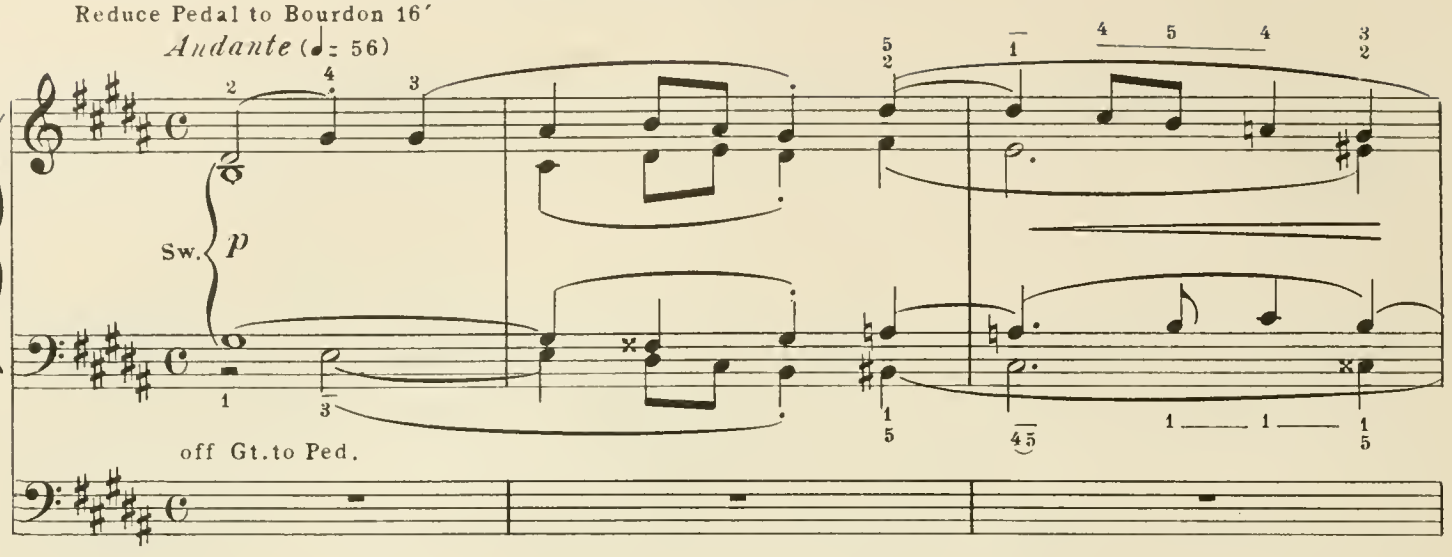
ADOLPH HESSE

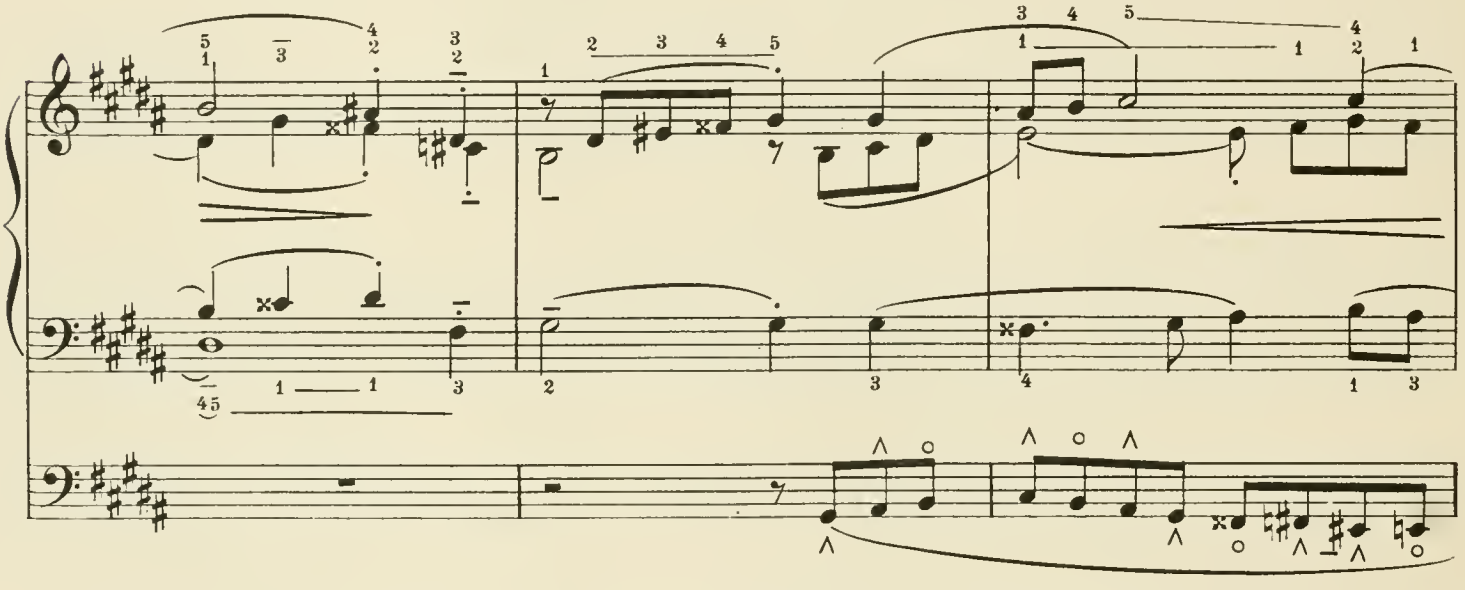
VAR. 3 *Andante* (♩= 66)


1
2
rit.

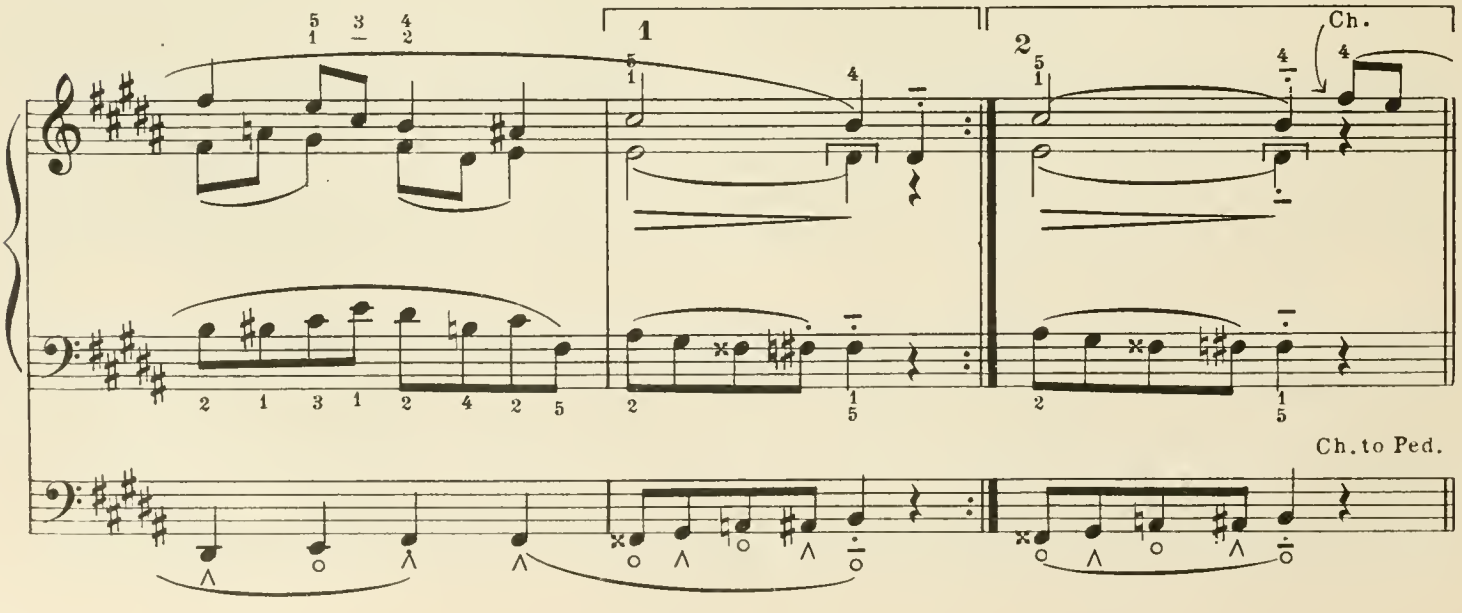
VAR. 4

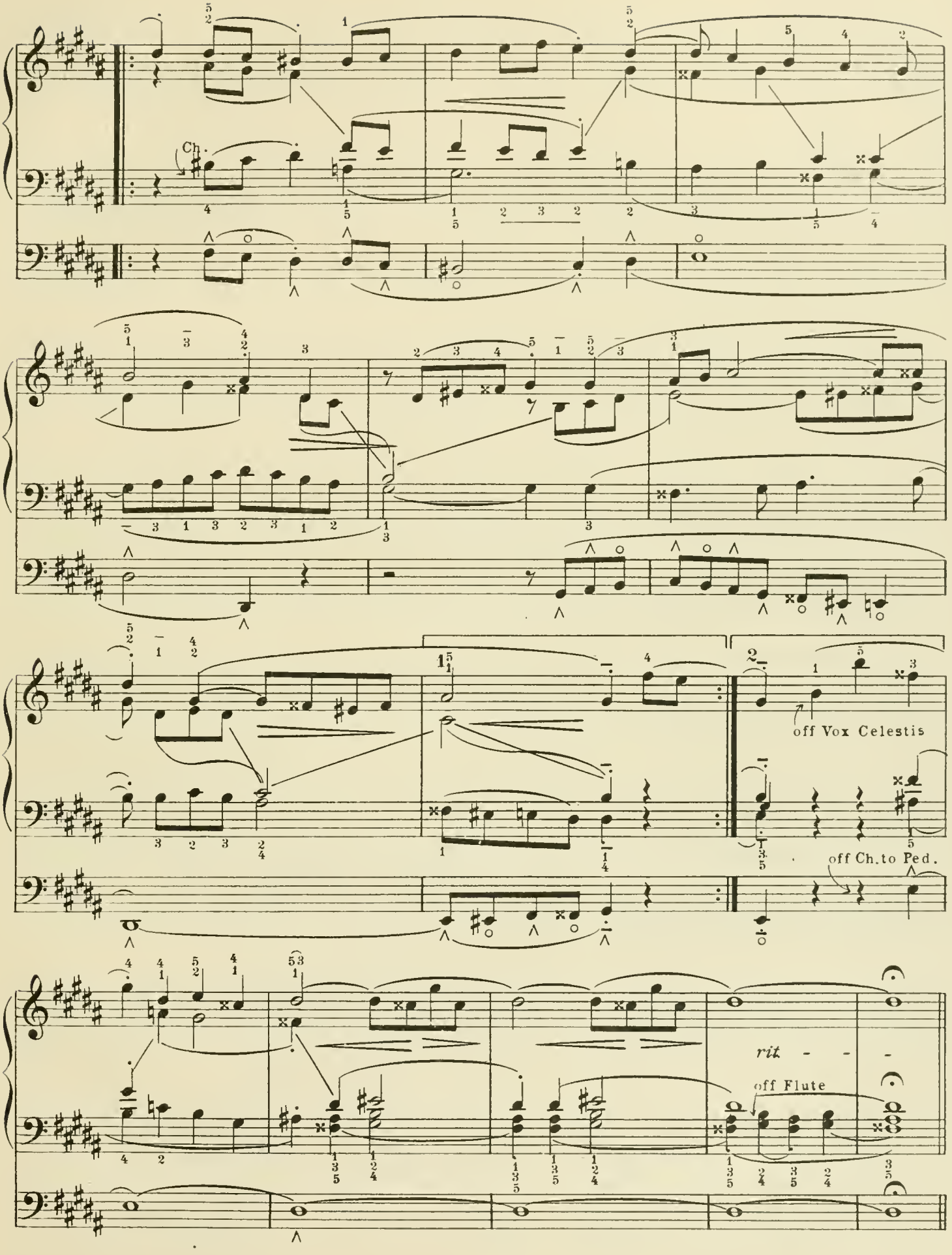
Reduce Swell to Soft Flute & Strings with Vox Celestis
Reduce Pedal to Bourdon 16′

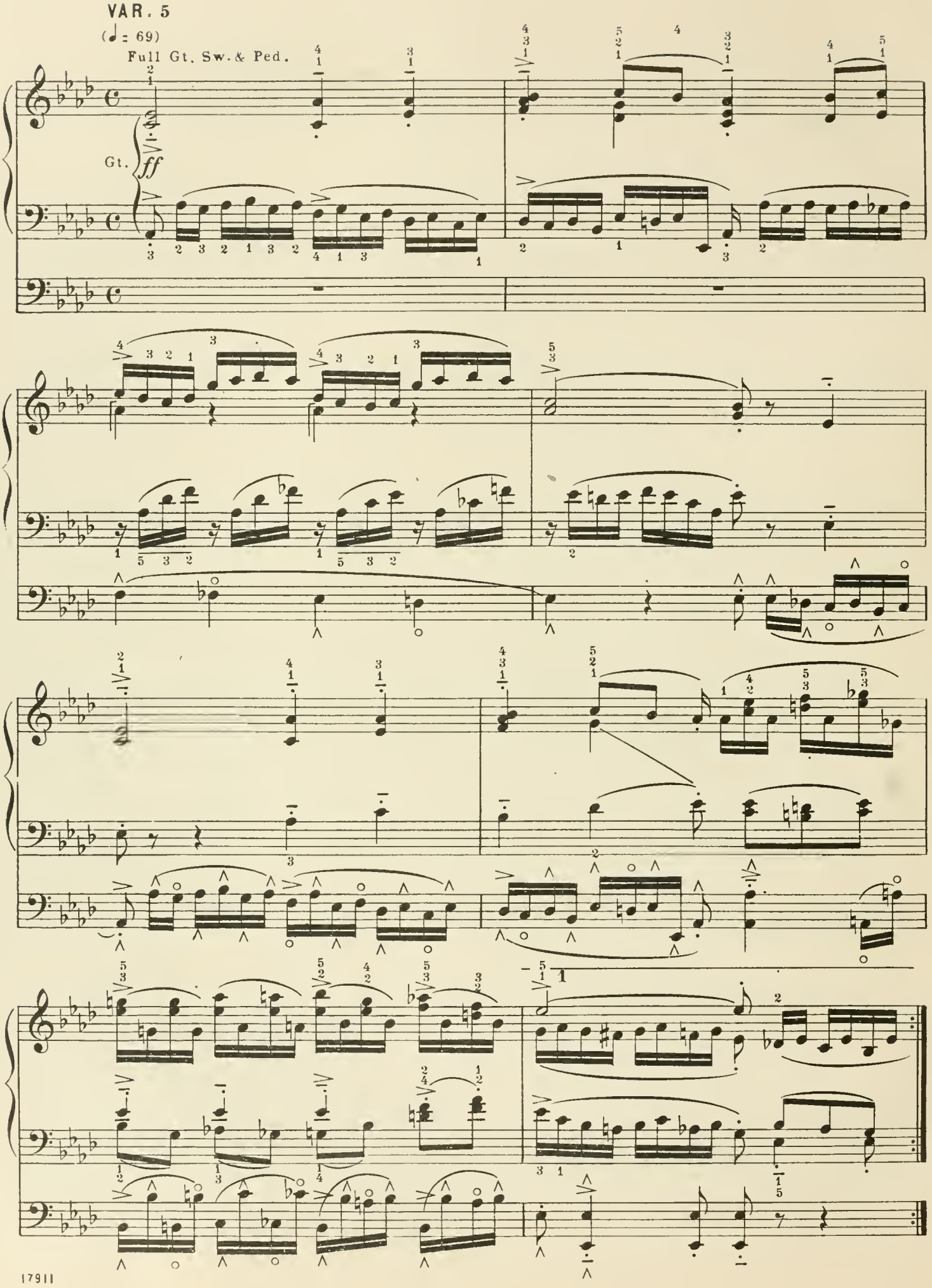
Andante (♩= 56)

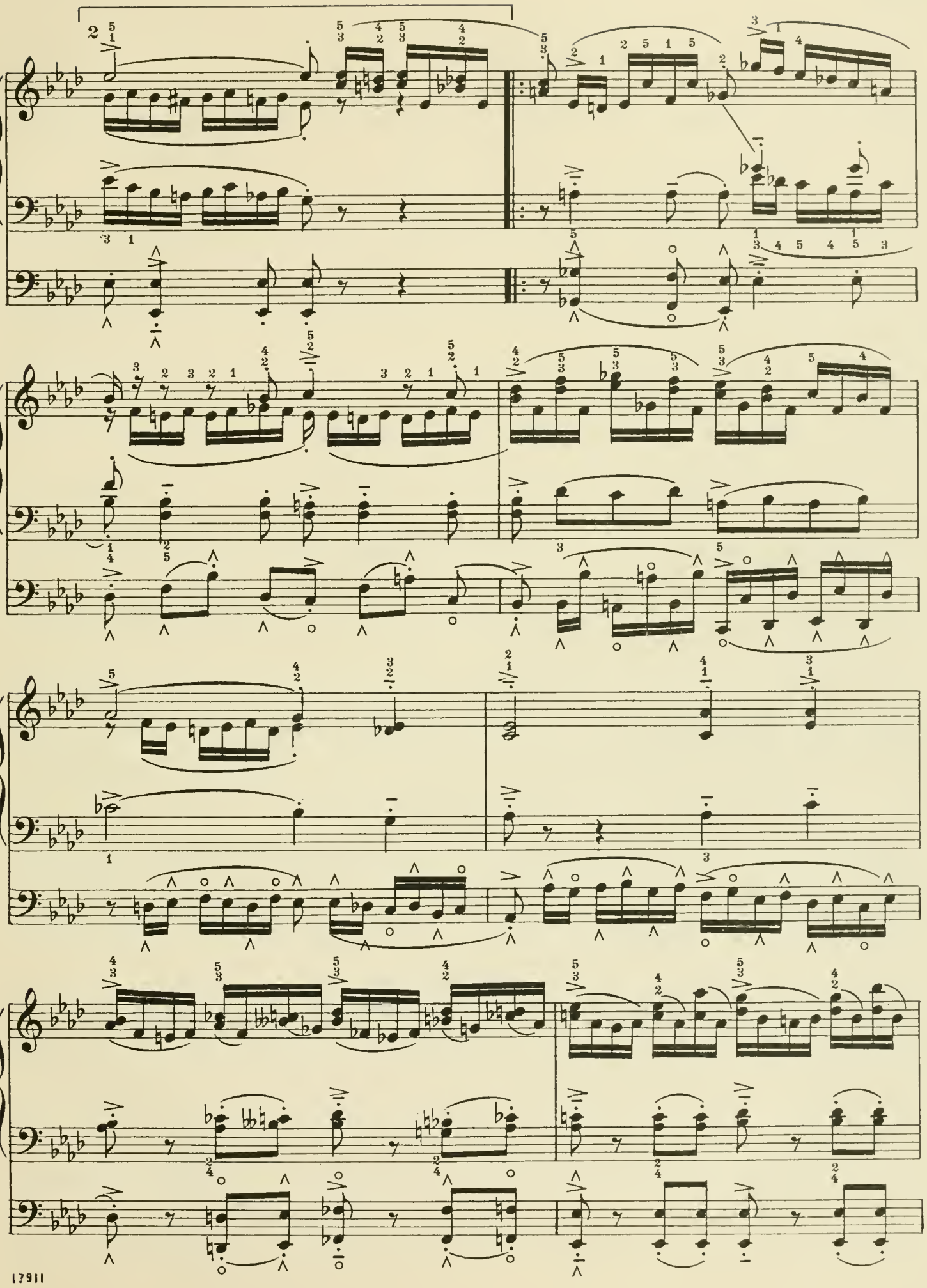


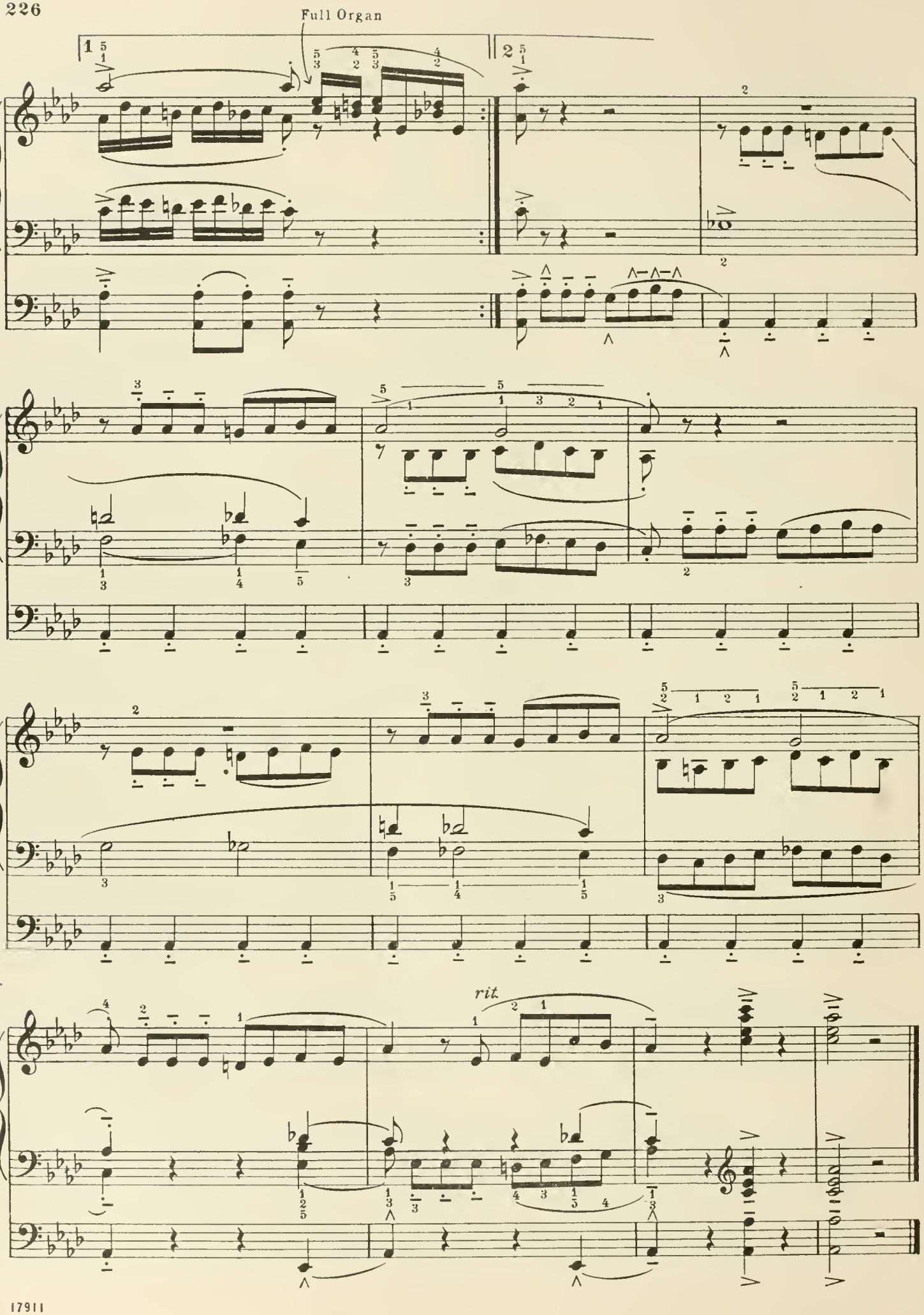





Ch.
off Vox Celestis
off Ch. to Ped.
rit - - -
off Flute


VAR. 5
(♩= 69)
Full Gt. Sw.& Ped.
Gt.
ff




Full Organ
rit.

Lesson No 98

Introduction, Theme and Variations, Opus 47

ADOLPH HESSE

In this composition the famous German organist has shown perhaps his greatest skill as a composer and virtuoso. It is not only fascinating for the player, but of unusual interest to the listener.

The introduction should be played in a very broad and majestic style, and with special pains in attacking the chords, and other voice-parts precisely to-gether.

In defining the phrases care must be taken in releasing the final notes.

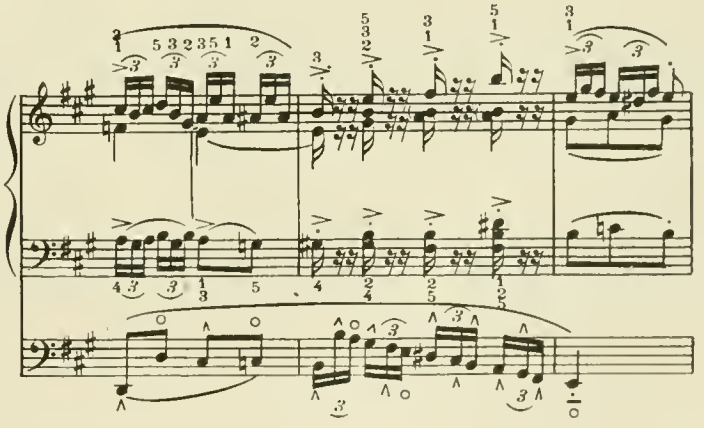
The fingering and pedaling demand careful study, in fact *nothing* can be well done without taking "infinite pains."

The original and very beautiful Theme is similar in form to the one employed by Hesse in his Variations in A flat (Lessons **96** and **97**), and it should be phrased in the same finished manner. This movement is marked Allegretto, but it should not be taken too fast; namely about **60** for the quarter notes, that is, neither hurriedly nor sluggishly. A slight ritard may be made at the final ending only.

The first variation should be taken in exactly the same tempo as the Theme, and played in a very smooth and peaceful manner, like a deep flowing river.

The second variation may be played a trifle slower, in order to permit as much freedom of expression as possible, the theme being "brought out" upon the Swell organ with an effective **8′** reed like the Cornopean, or other expressive reed stop. The pedaling has been indicated with reference to the possibilities of this expressive feature. It is needless to add that the phrasing in this variation, should be done in the same manner as was given to the first announcement of the Theme, and that the accompaniment requires the same careful treatment.

The third variation should be played with great animation but perfect clearness, the rhythm being well defined by means of sharply accenting the triplet figurations and short chords upon the manual, while the pedals are played very legato, for example:

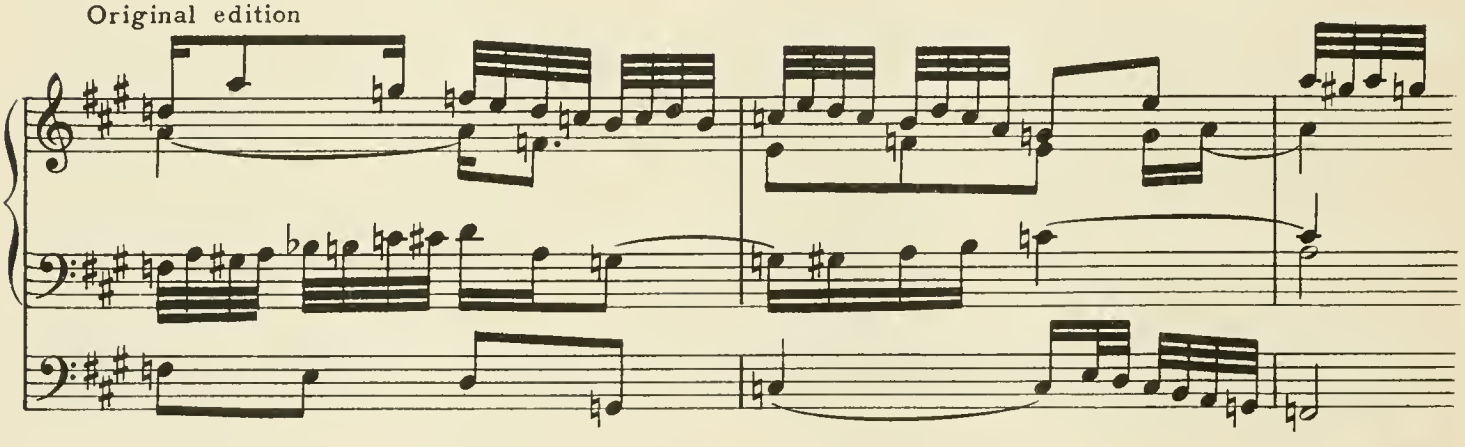


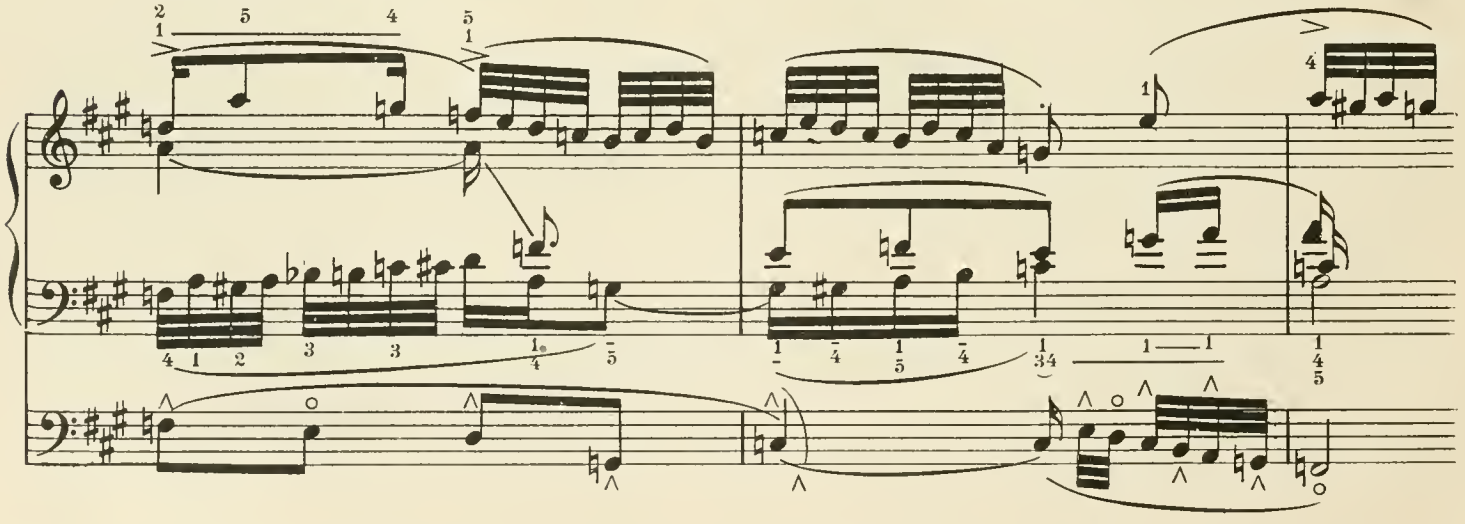
The fourth variation in A minor should be

played very quietly (about **72** for the eighth notes), with soft **8** ft. stops on the Swell manual and one soft **16** ft. stop on the Pedal. If the organ should not possess a Vox Celestis as called for, the St. Diapason and Salicional should be used with the Tremulant, and at the beginning of the Adagio (last three measures of this variation) the Stopped Diapason should be thrown off.

The Finale, or fifth variation, designed for Full organ, requires a very brilliant and facile execution, both upon the manuals and pedals. Do not take the tempo too fast however, but at about **96** metronome for the eighth notes. With promptness in attacking and releasing each key, this tempo will insure the desired animation and clearness of execution. Great care has been taken in dividing the manual parts, so that they may be played with perfect facility and smoothness.

Note for example the difference in fingering of the following passage in the original and revised editions:

Original edition

Revised edition



The chords at the close of this variation should be played in strict time and exactly together. Be particular also to give the intervening rests their full value. The composition ends quietly with the theme, reproduced in its original simplicity.

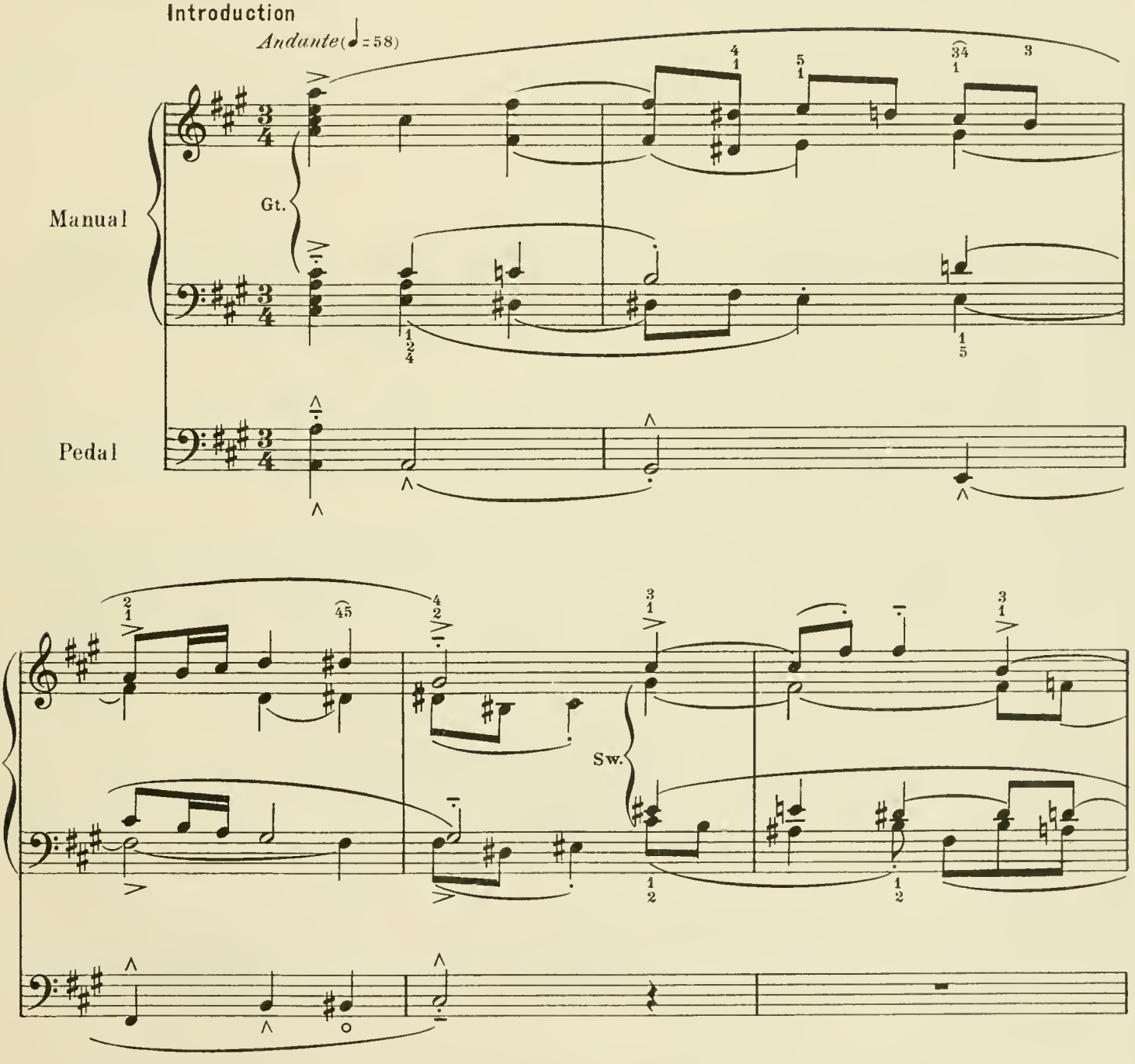
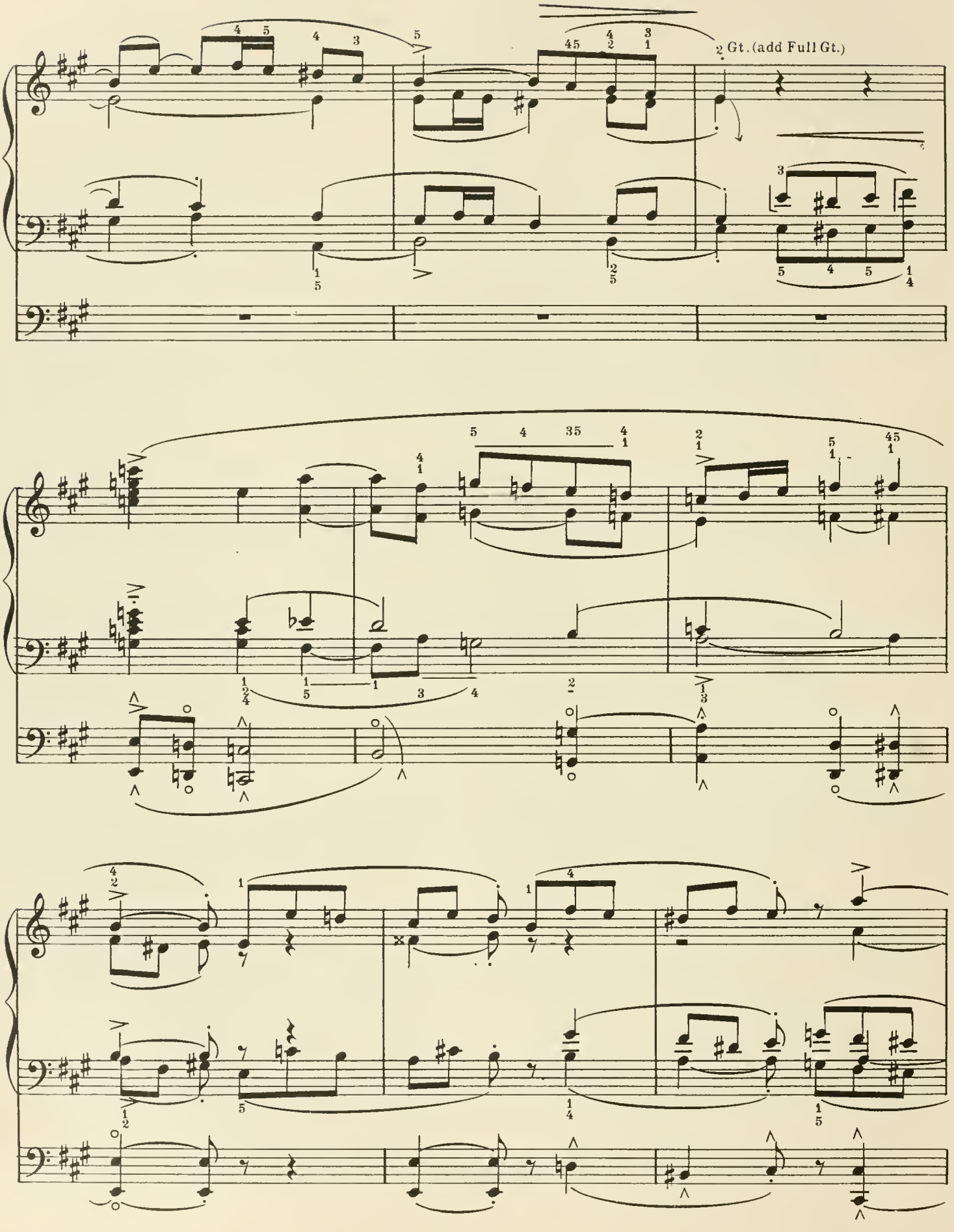
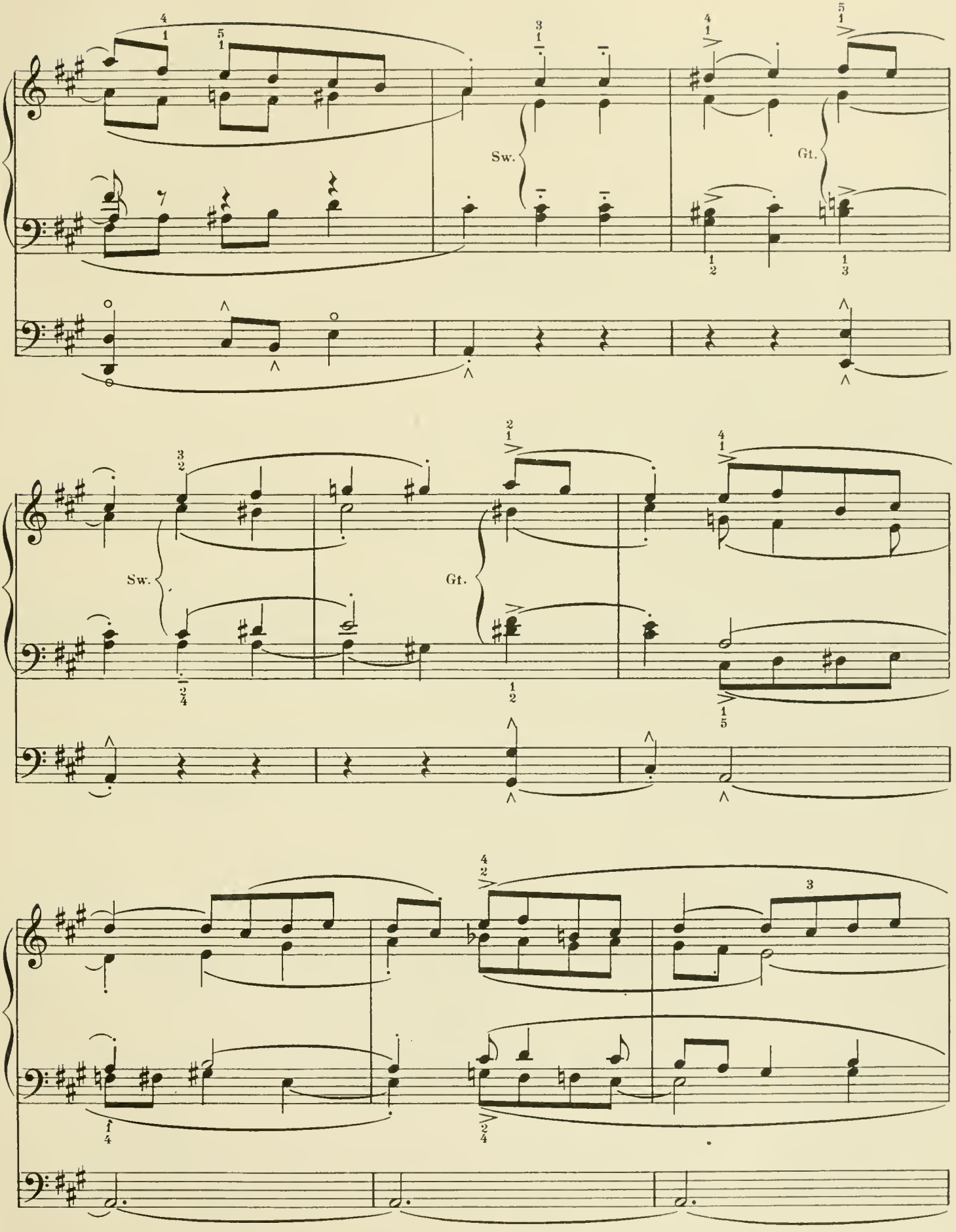
INTRODUCTION, THEME AND VARIATIONS

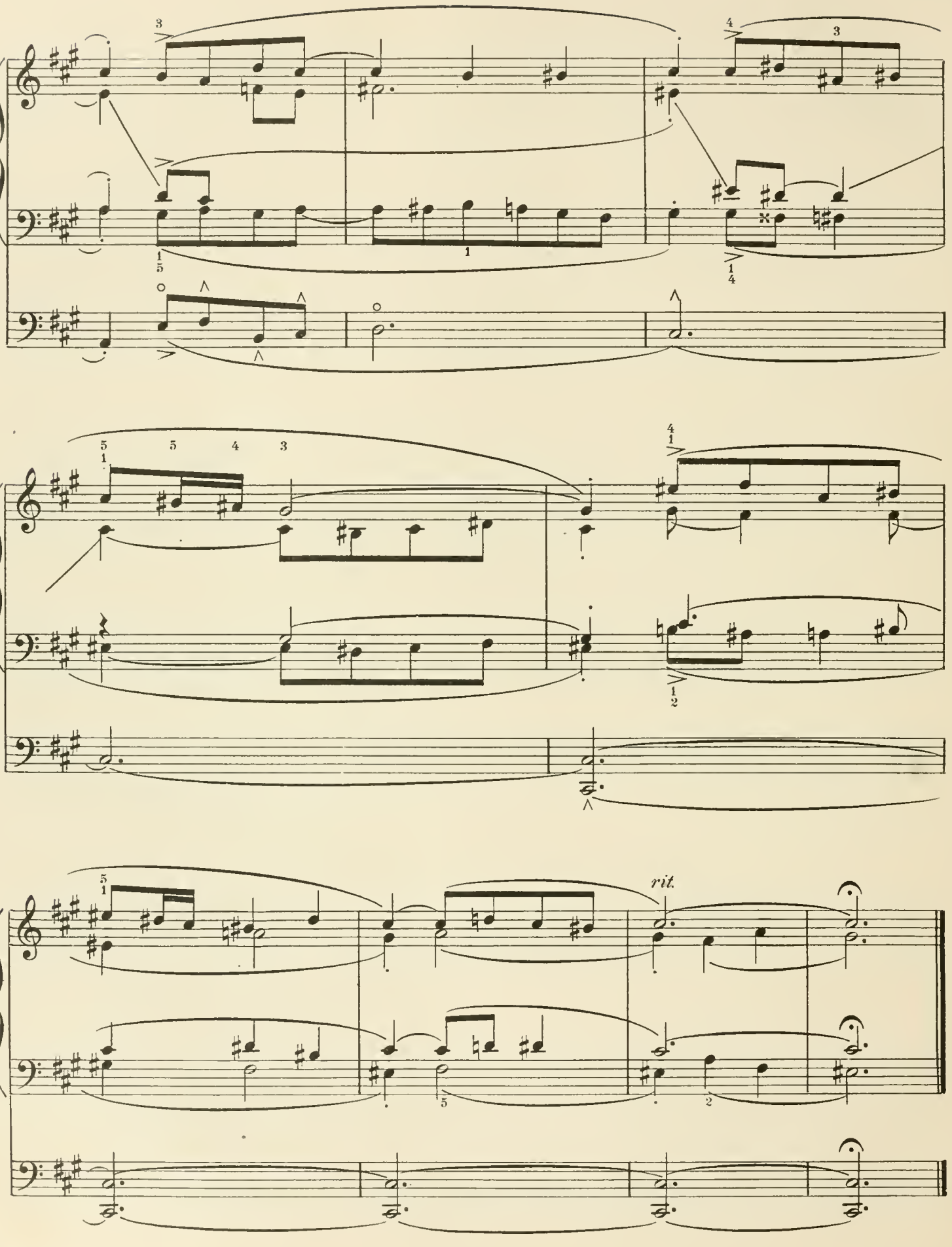
Opus 47

Prepare
- Sw. Full (Box open)
- Gt. Full to 15′ Sw. to Gt.
- Ch. Melodia & Dulciana 8′
- Ped. 16′ & 8′ (without reeds), Sw. & Gt. to Ped.

ADOLPH HESSE
Edited by Clarence Eddy

Introduction

Andante (♩ = 58)

2 Gt. (add Full Gt.)

Sw.
Gt.
Sw.
Gt.


rit.

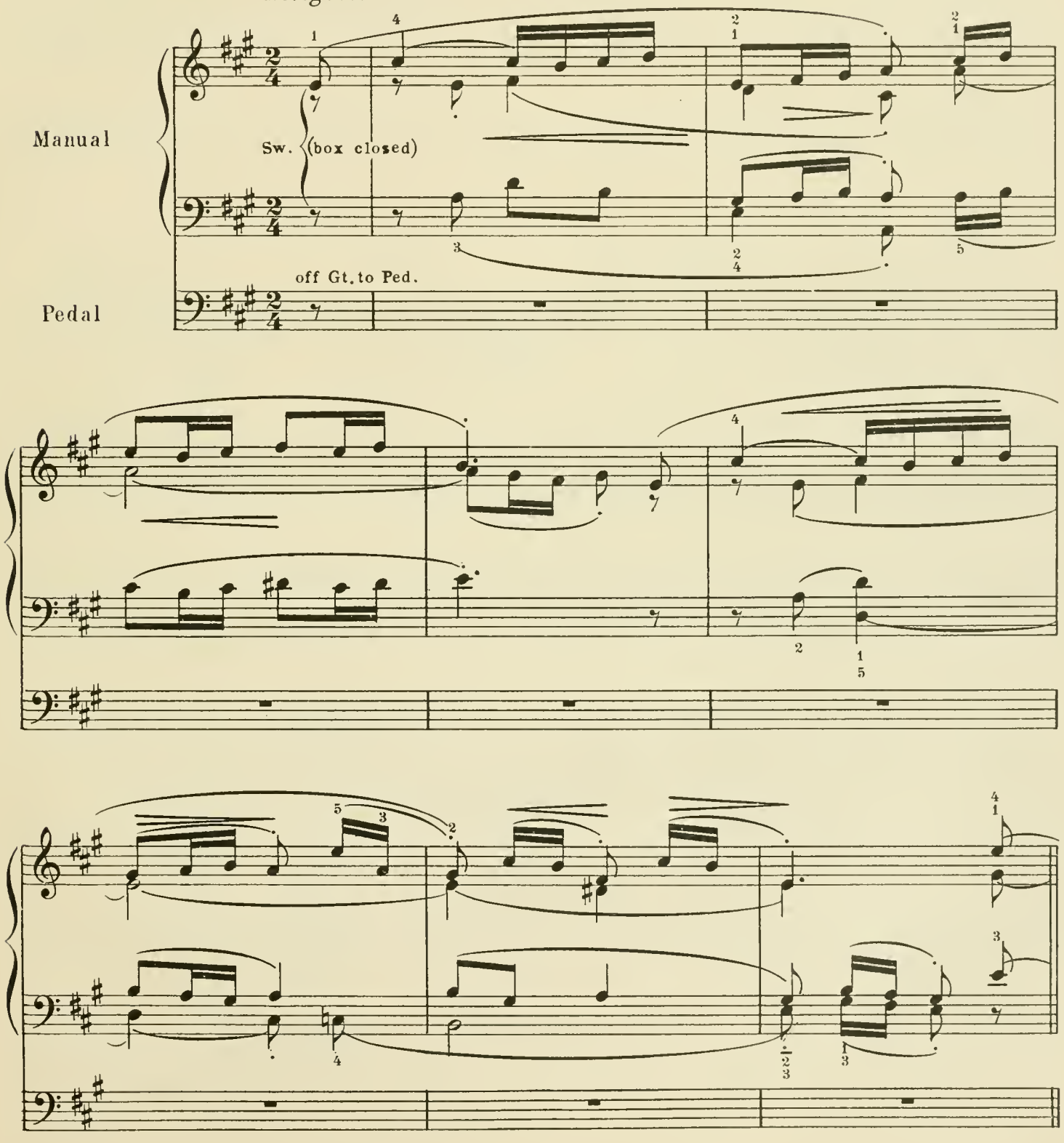
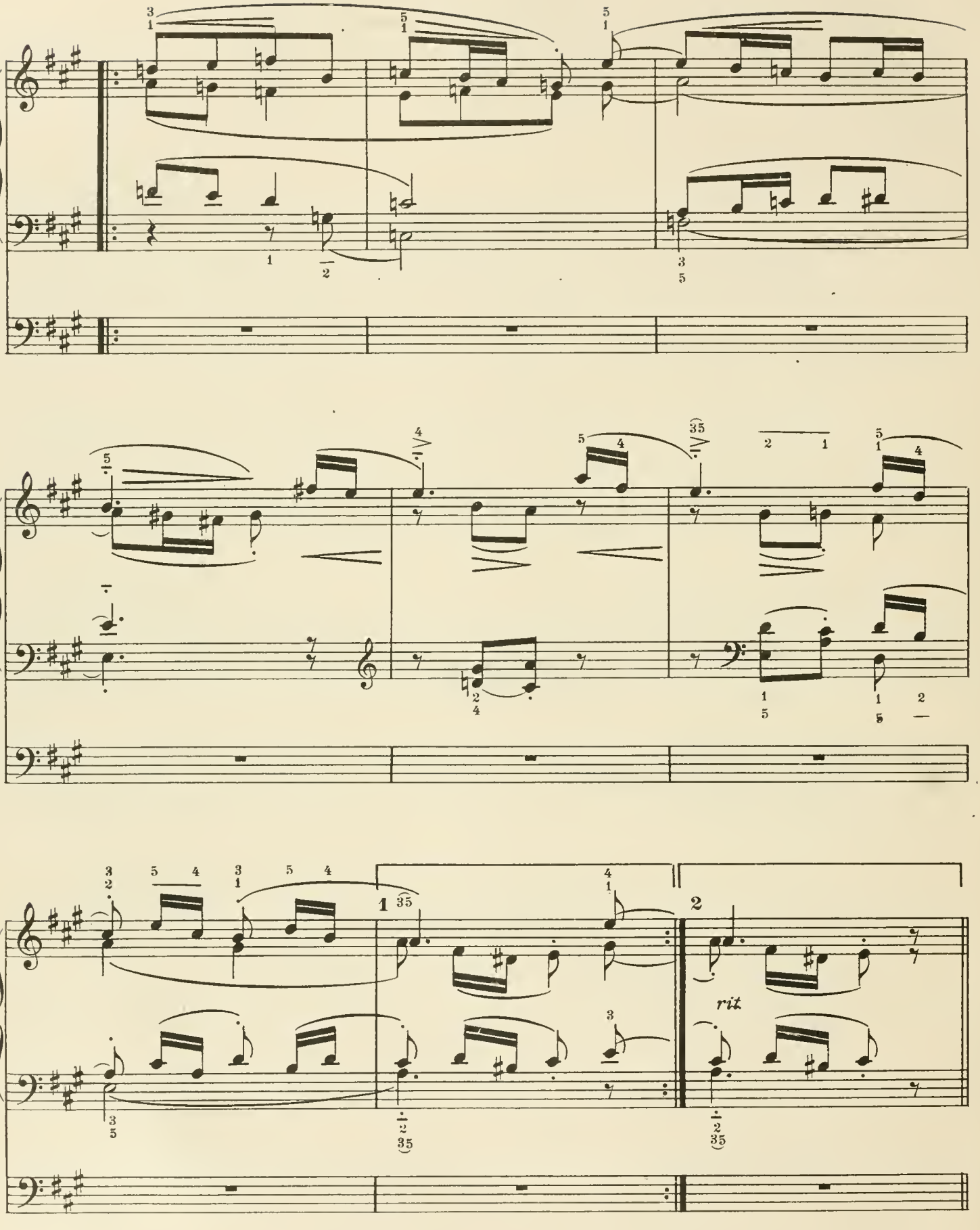
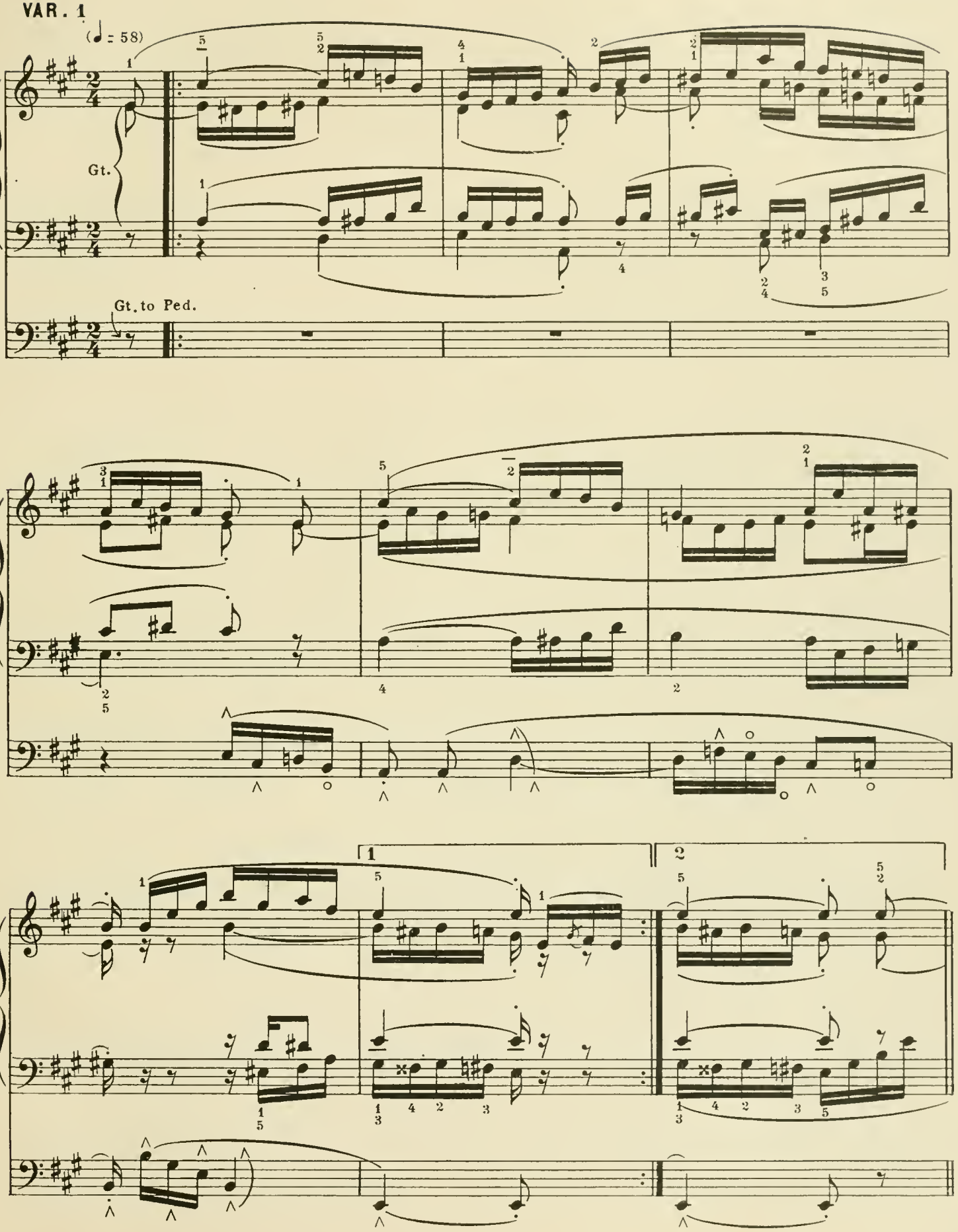
Lesson Nº 99

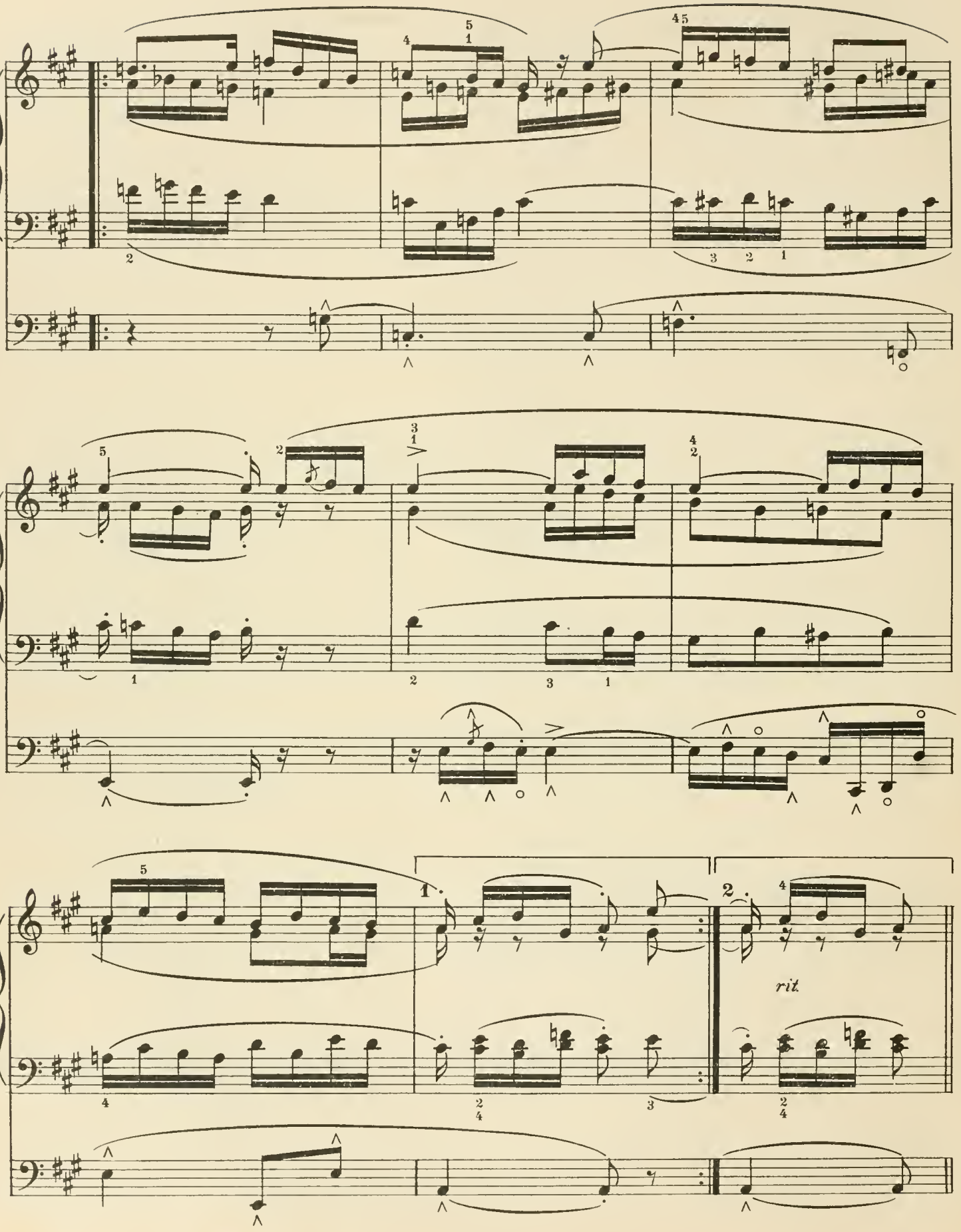
Introduction, Theme and Variations, Op. 47

(Continued)

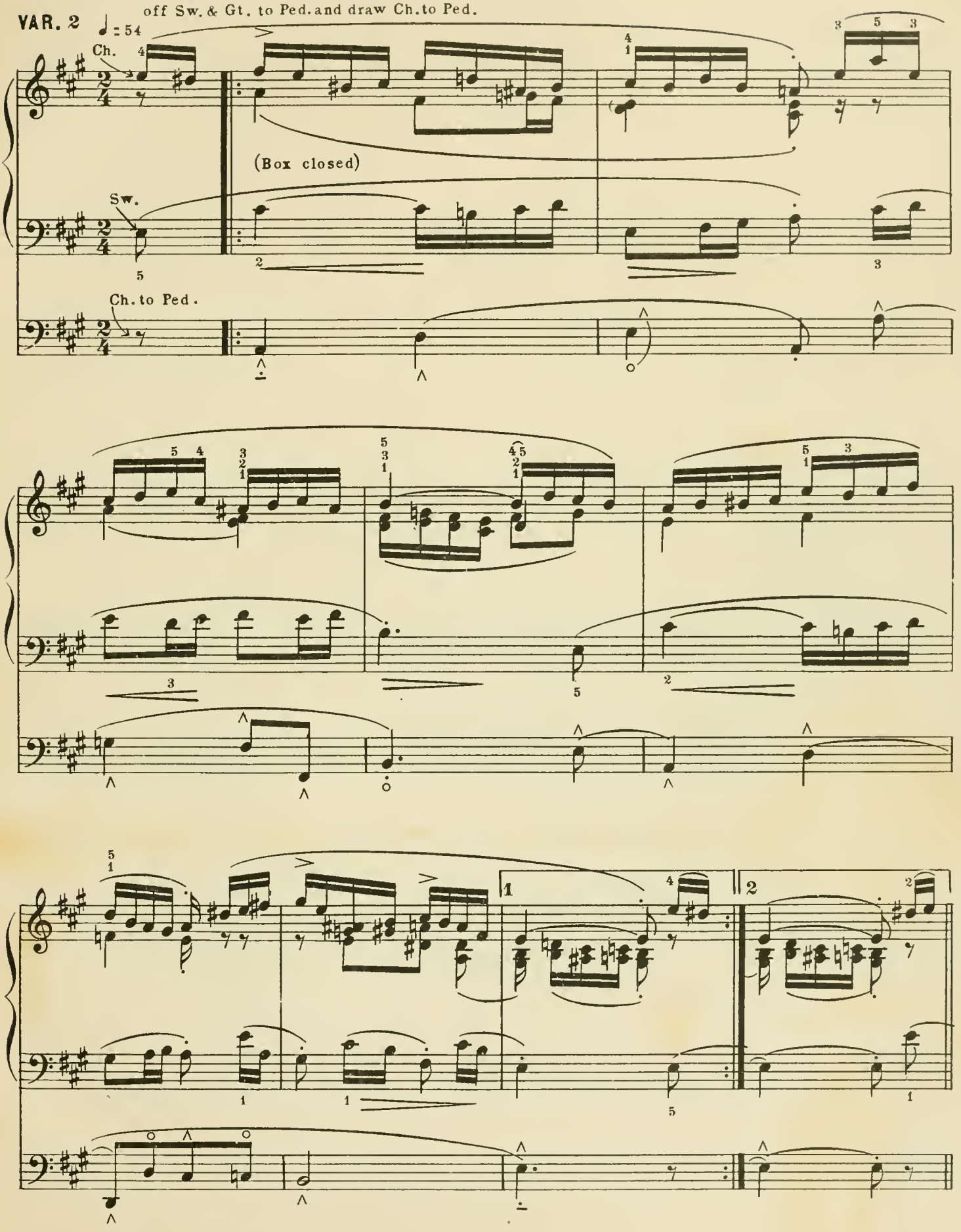
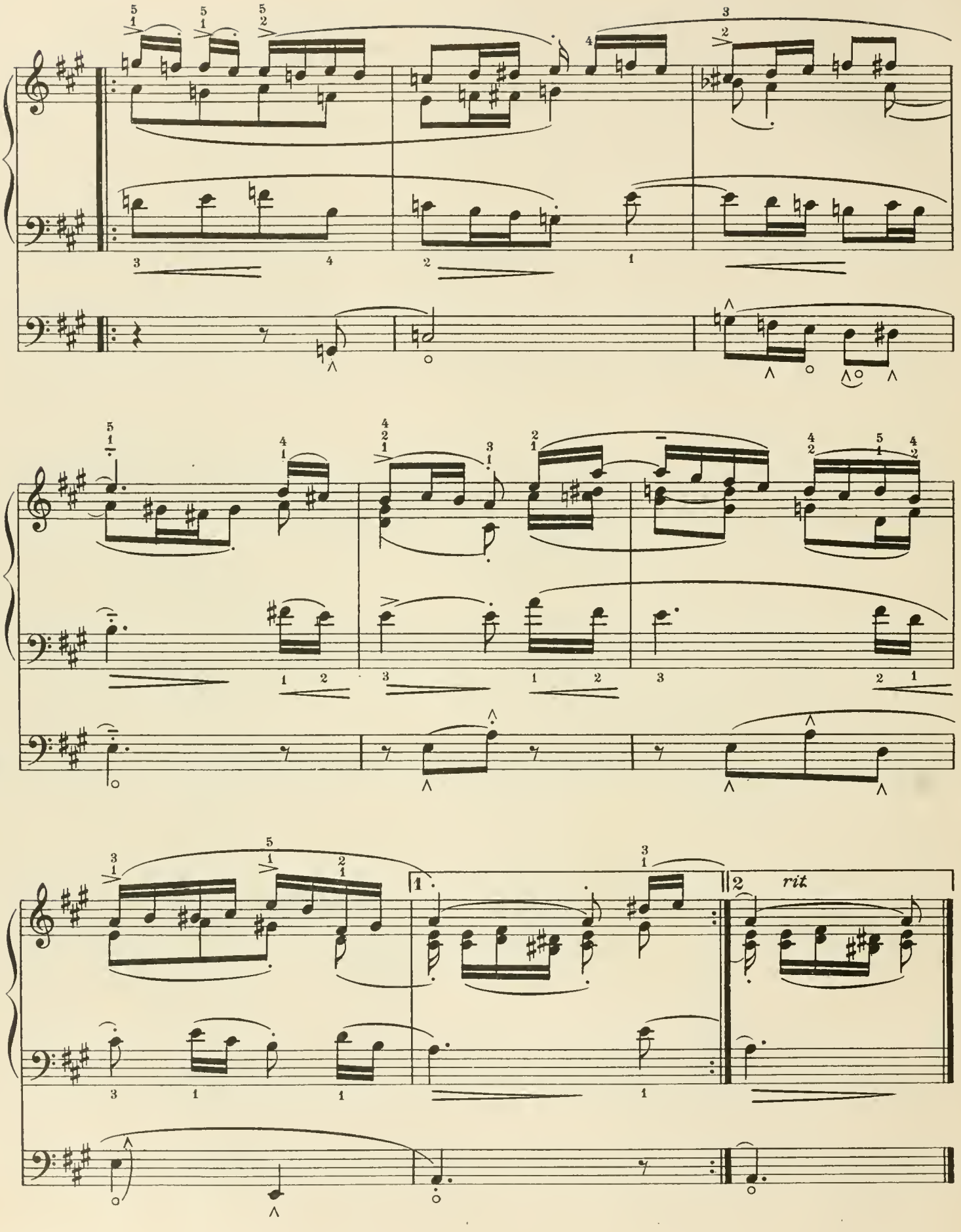
Reduce { Sw. to 8′ & 4′ without reeds
Gt. to Diapasons 8′
Ped. to Bourdon & Soft 8′

ADOLPH HESSE
Edited by Clarence Eddy

Allegretto (♩ = 60)

1
2
rit

VAR. 1
(♩ = 58)
Gt.
Gt. to Ped.
1
2


rit.

Reduce Sw. to 8′ Foundations, and draw Cornopean, or other 8′ Reed off Sw. & Gt. to Ped. and draw Ch. to Ped.



1
2
rit

Lesson Nº 100

Introduction, Theme and Variations, Op. 47

(Concluded)

Prepare { Sw. Full
Gt. 8′, 4′ & 2′ (Sw. to Gt.)
Ped. 16′ & 8′ (Sw. & Gt. to Ped.)

ADOLPH HESSE
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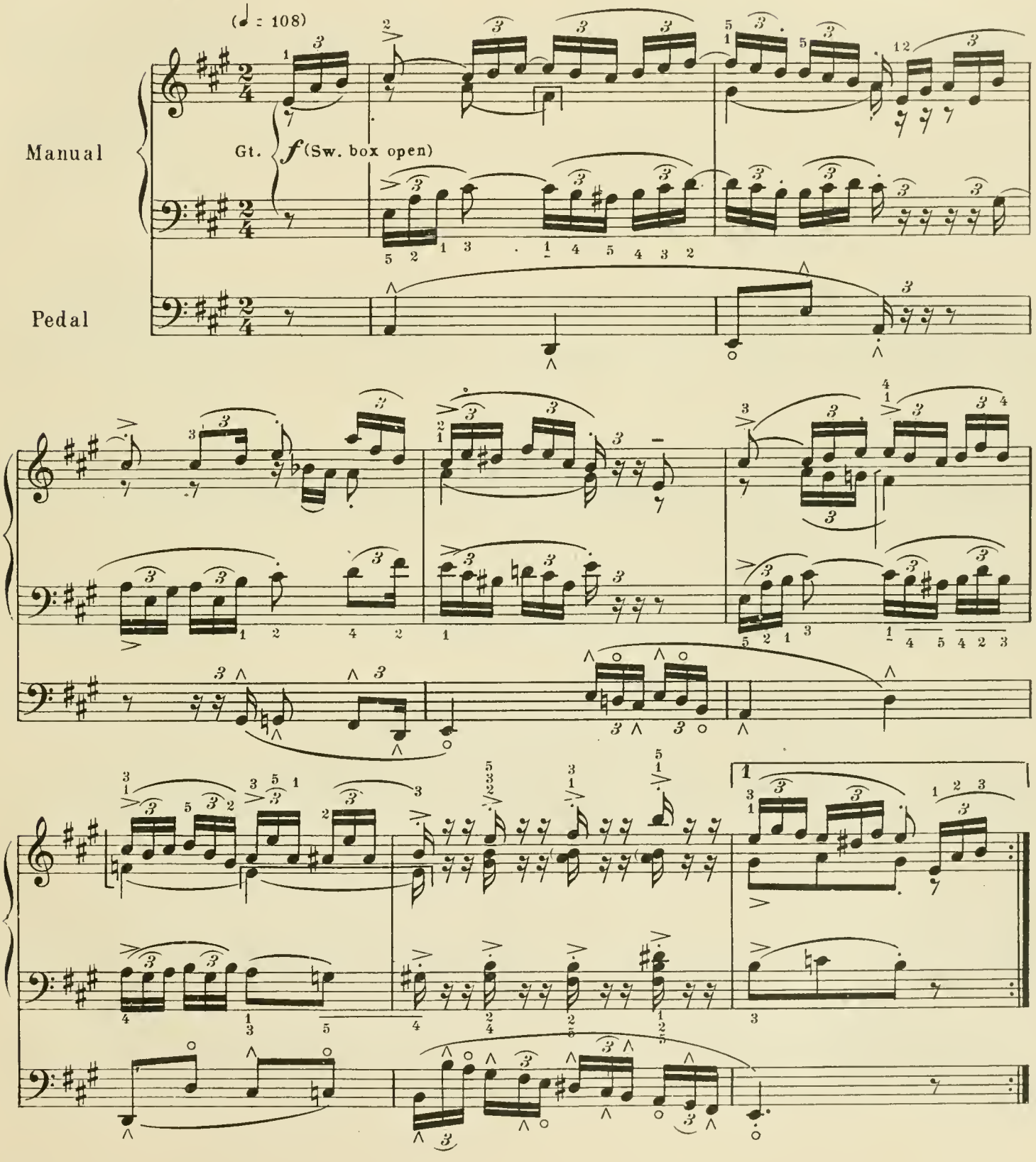
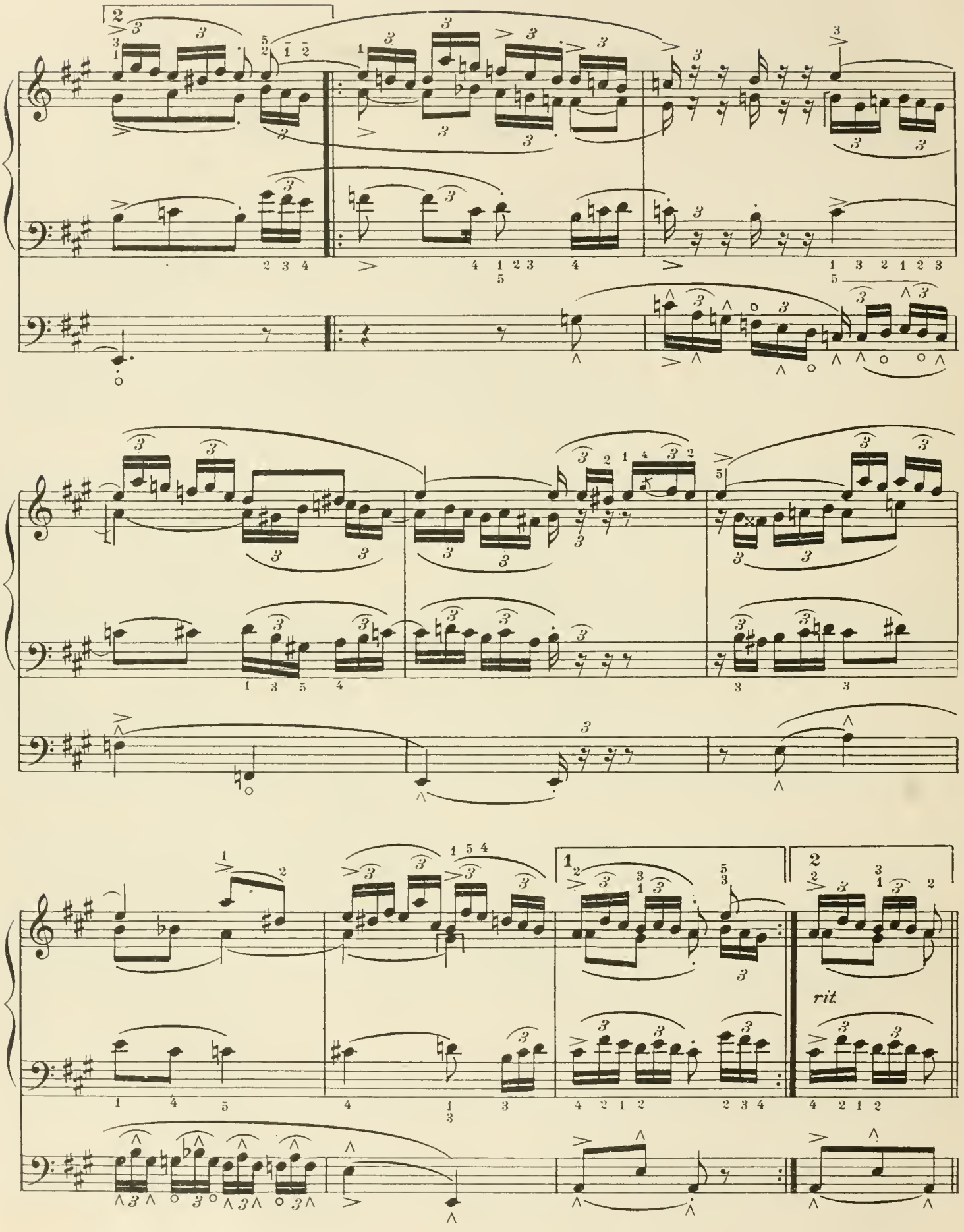
VAR. 3




rit.

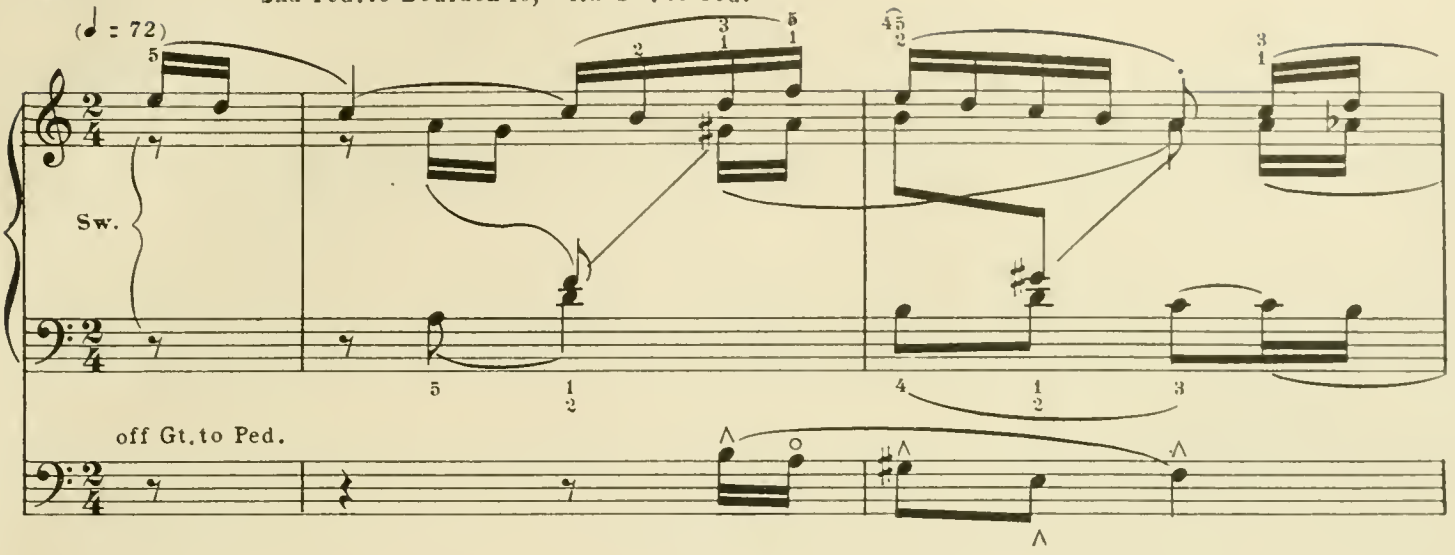
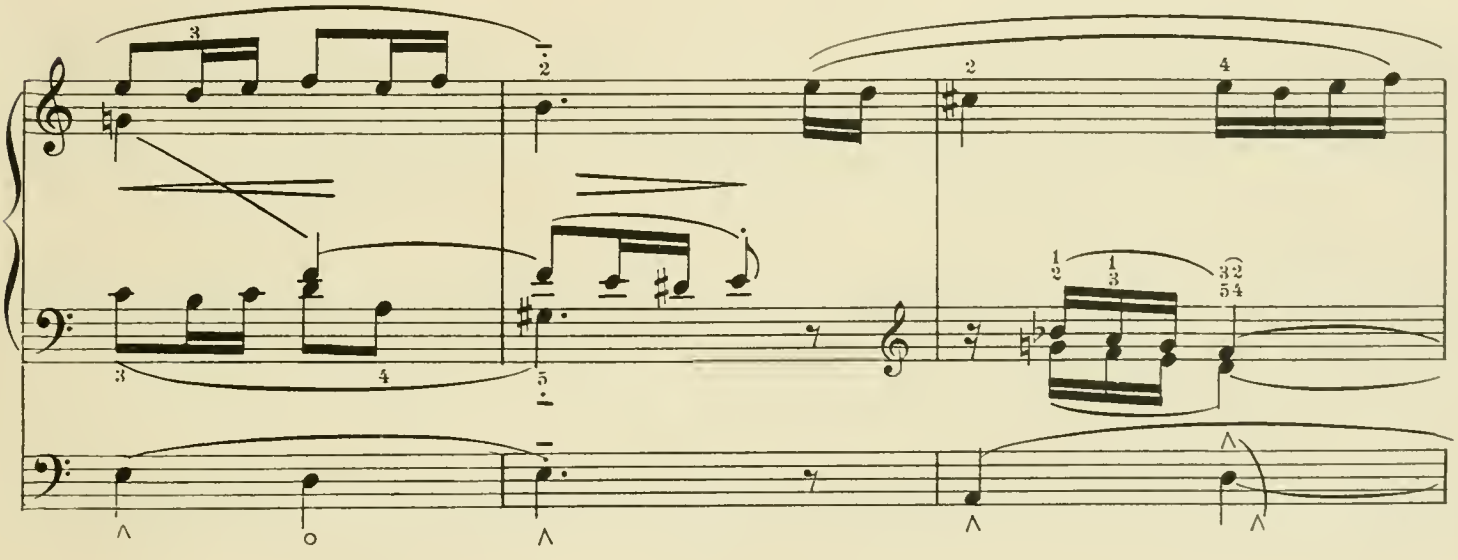
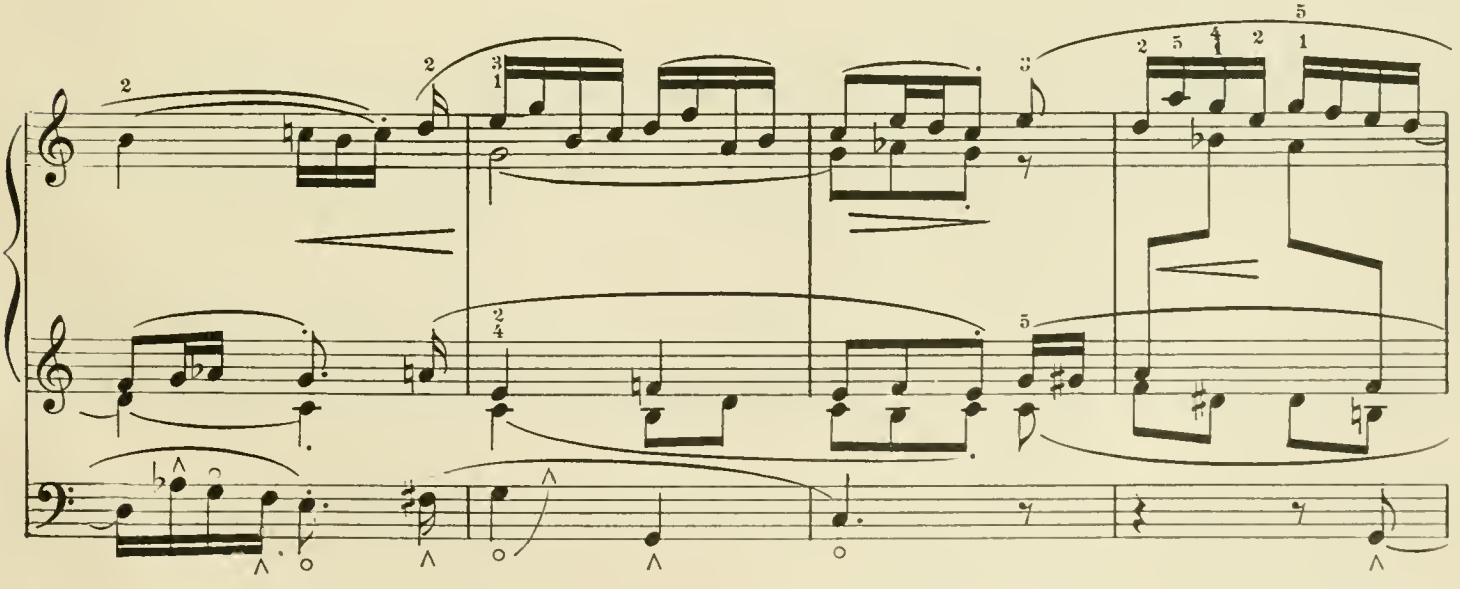
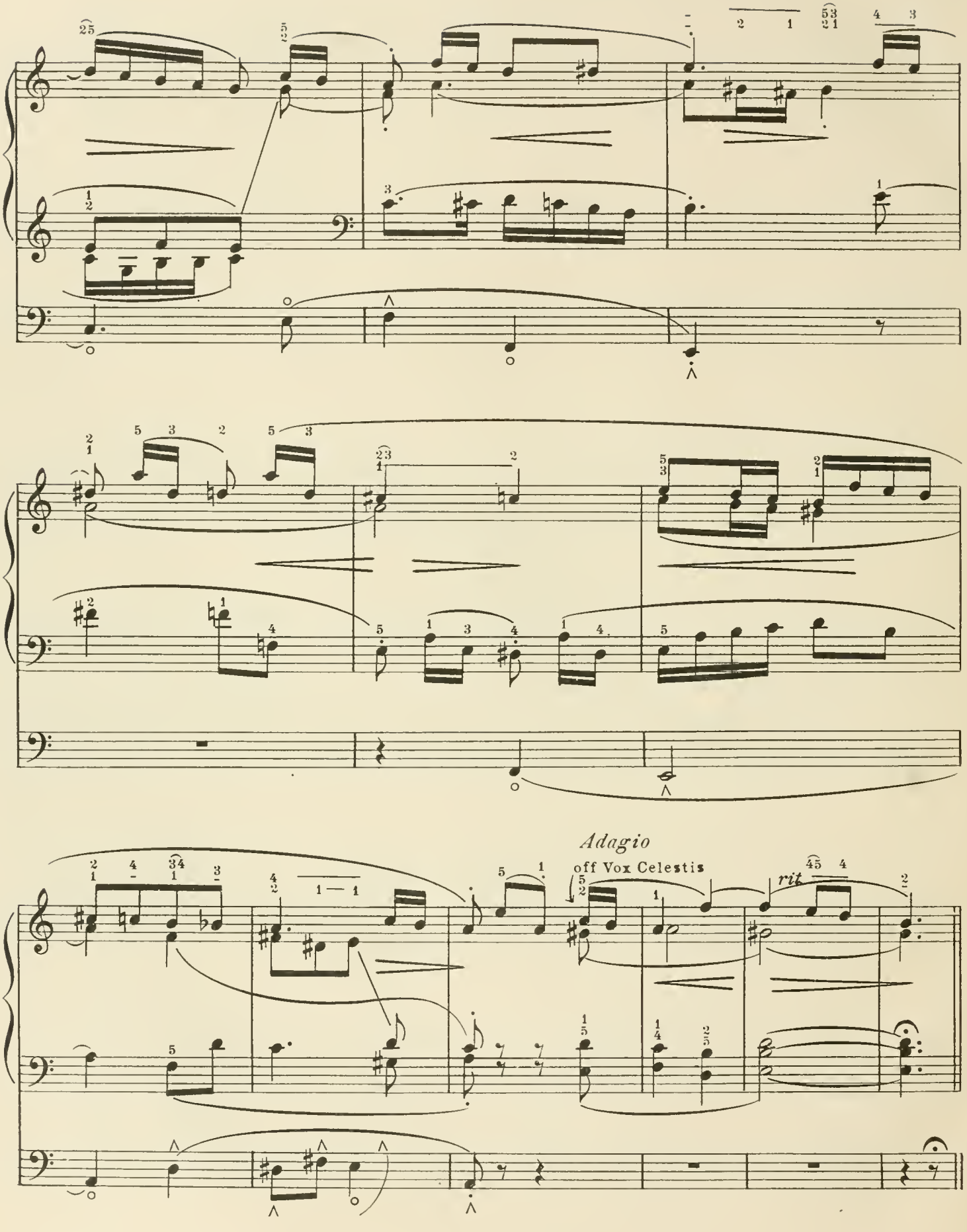
VAR. 4

Reduce Sw. to St. Diap. Salicional and Vox Celestis and Ped. to Bourdon 16′, with Sw. to Ped.

(♩ = 72)

Sw.

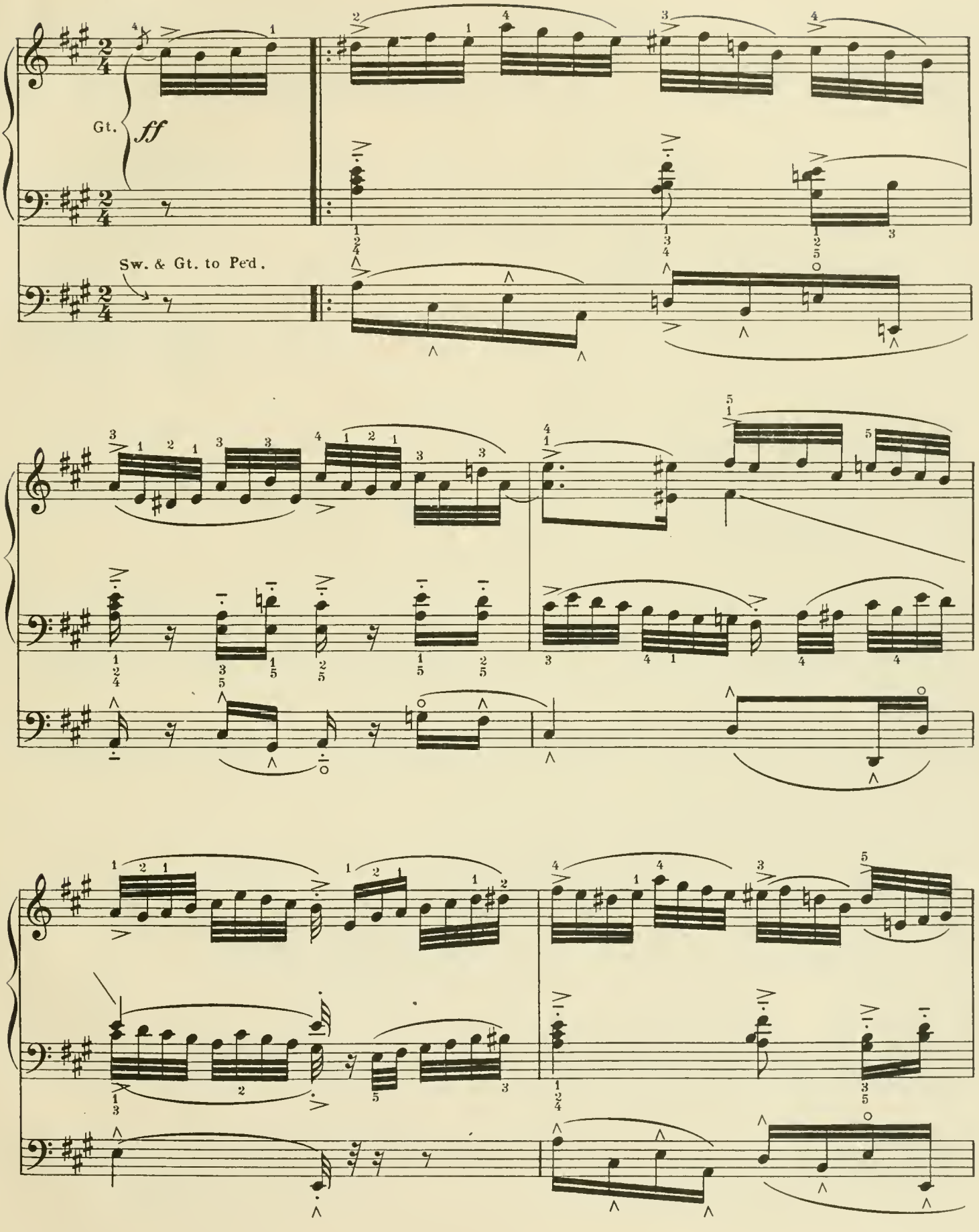
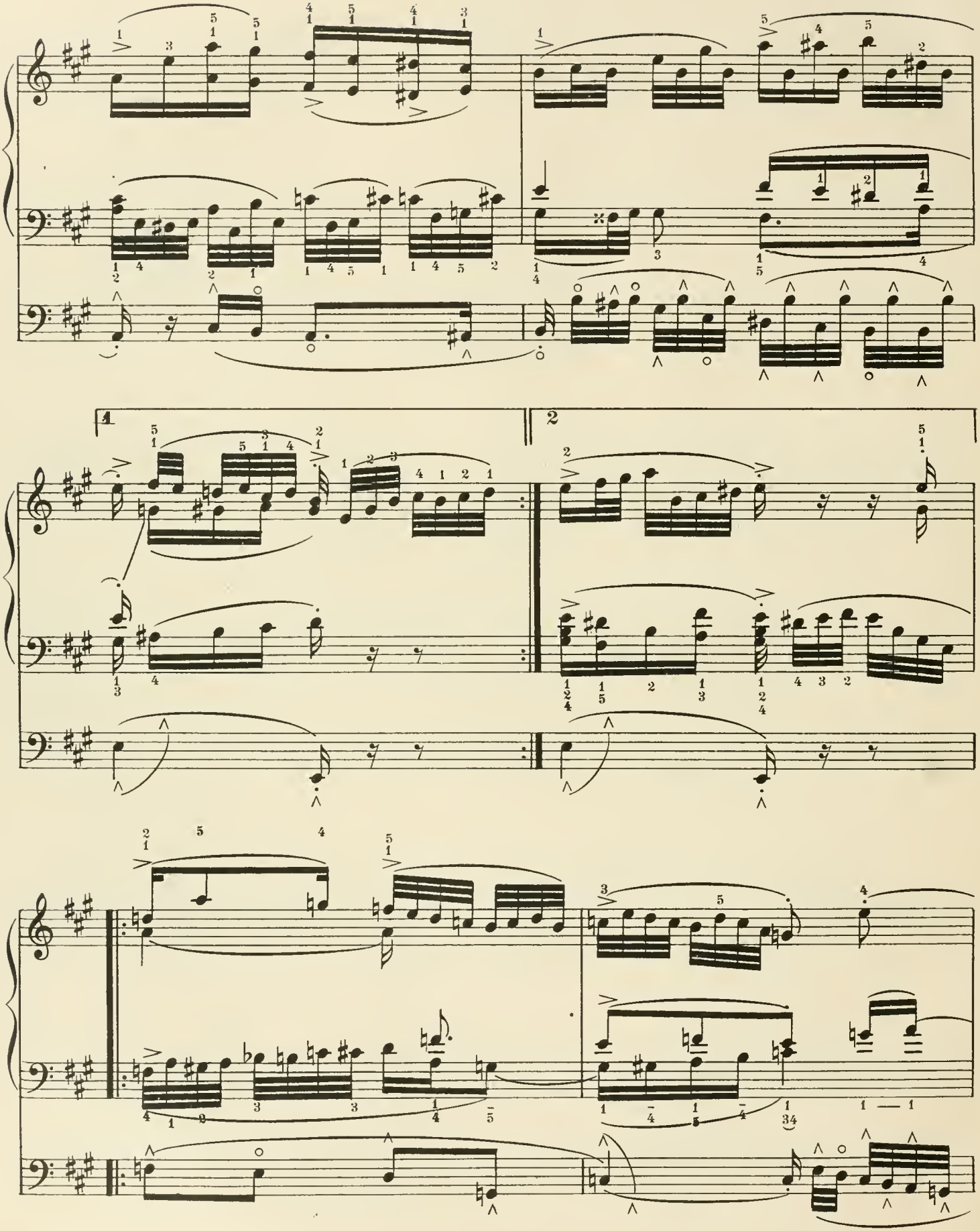
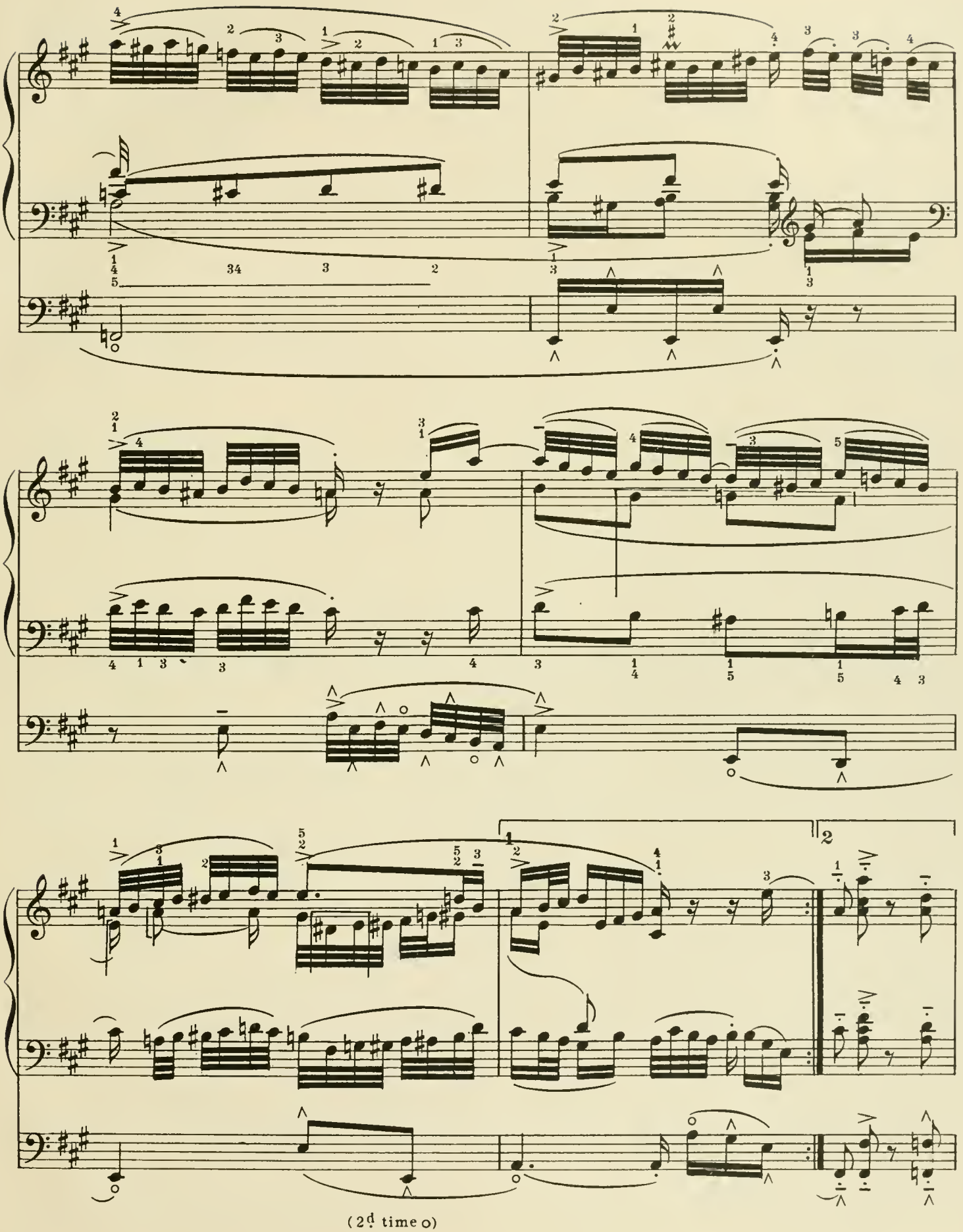
off Gt. to Ped.

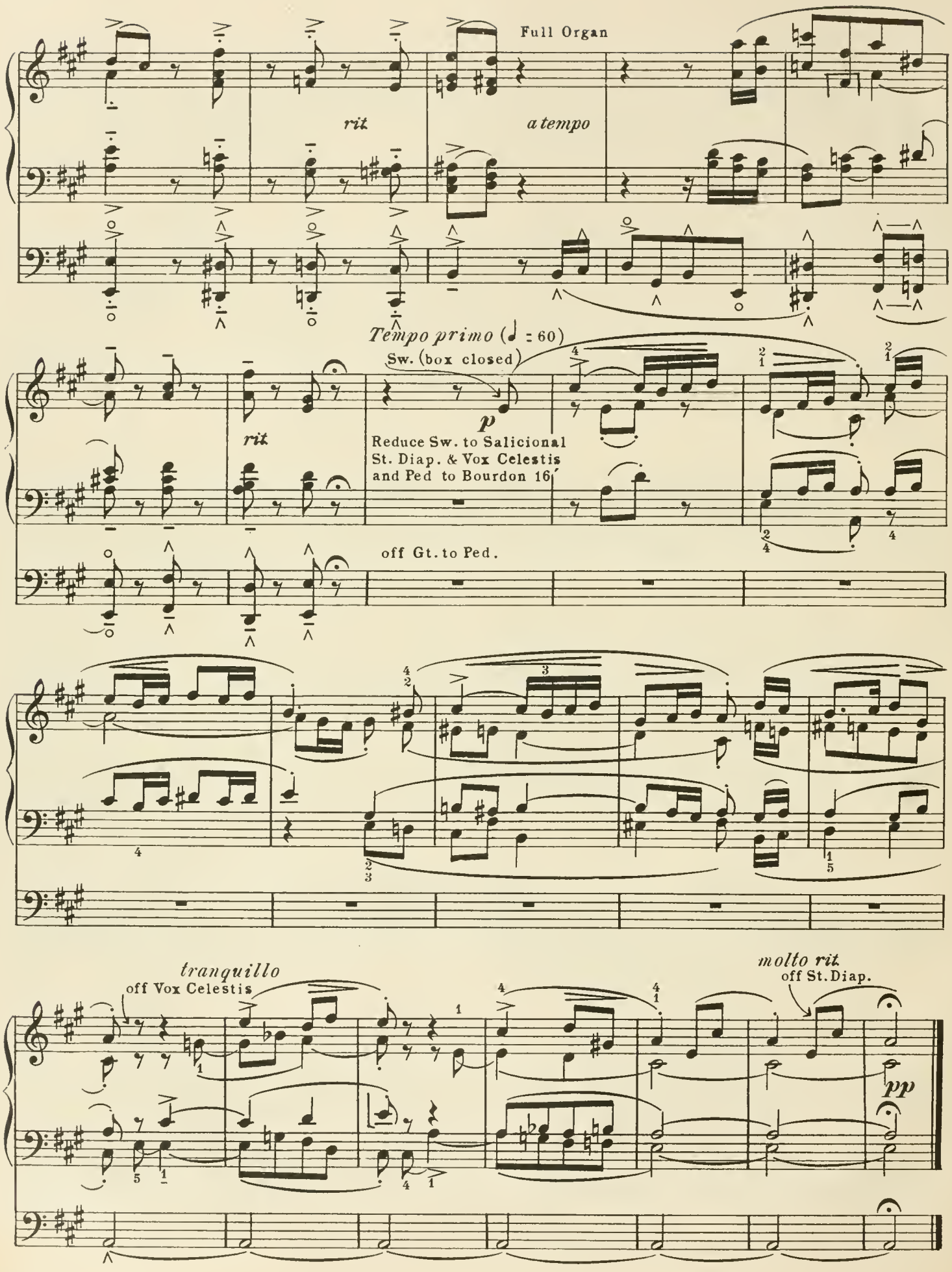


Adagio
off Vox Celestis
rit

VAR. 5

Full Gt. & Sw. (coupled) with Full Pedal

(♪ = 96)


1
2

(2d time o)


Full Organ
rit
a tempo
Tempo primo (♩ = 60)
Sw. (box closed)
p
Reduce Sw. to Salicional
St. Diap. & Vox Celestis
and Ped to Bourdon 16′
rit
off Gt. to Ped.
tranquillo
off Vox Celestis
molto rit
off St. Diap.
pp

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